

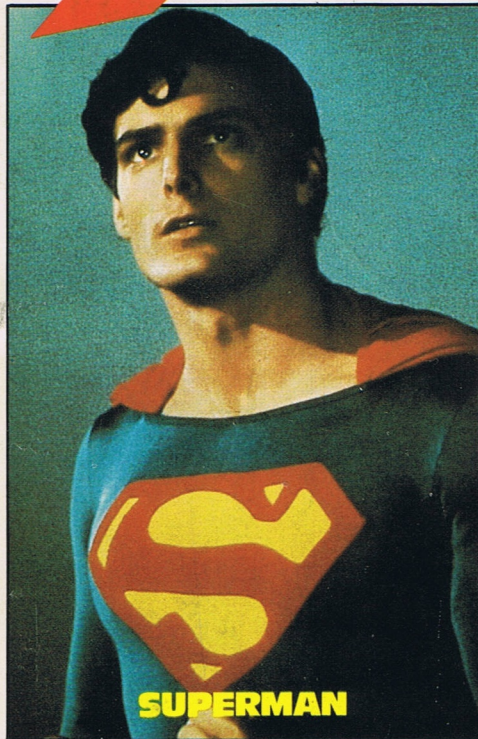
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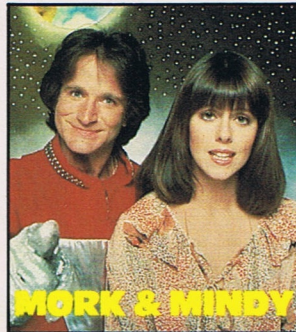
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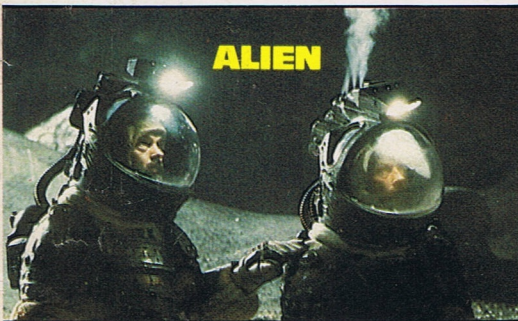
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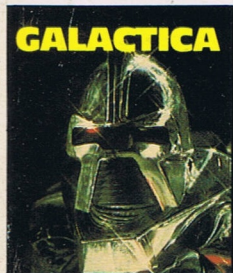
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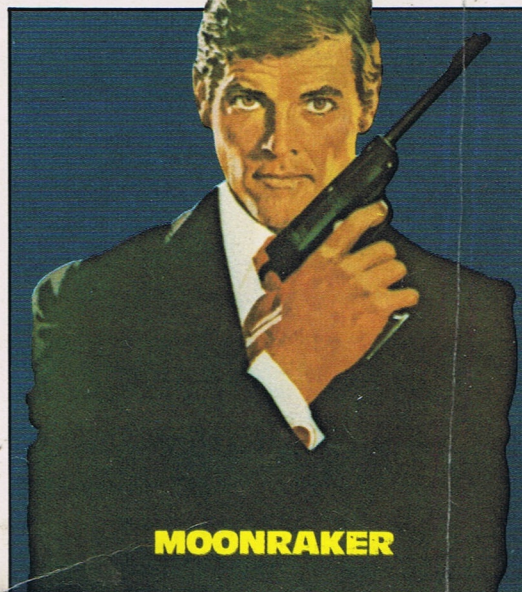
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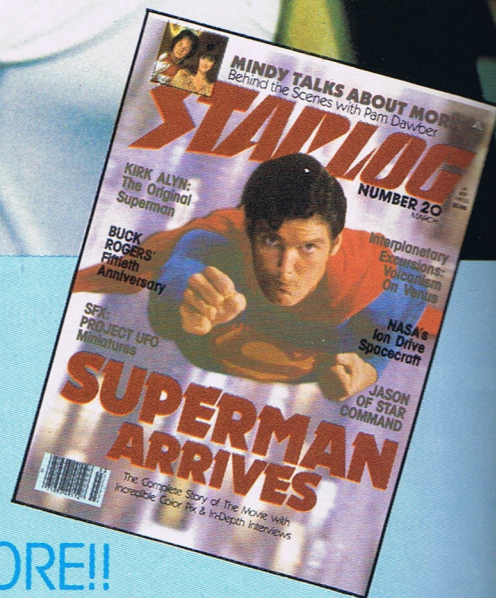
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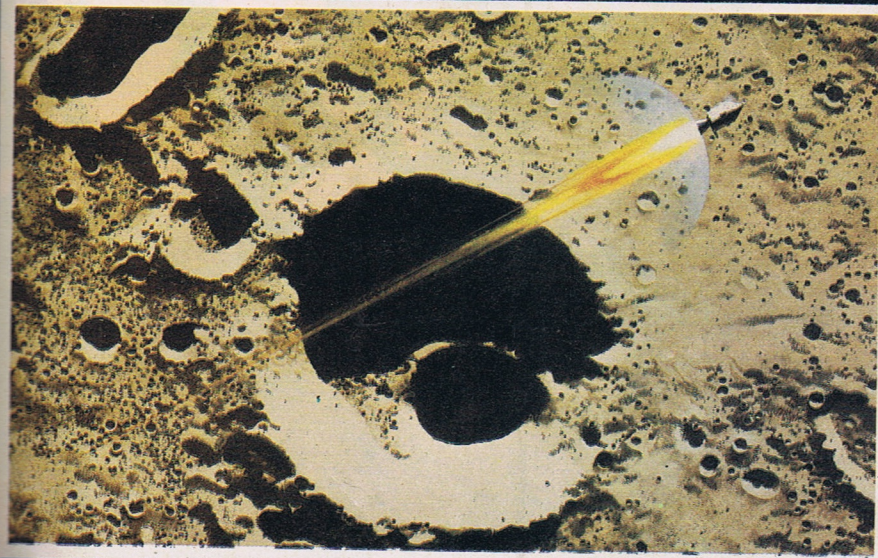
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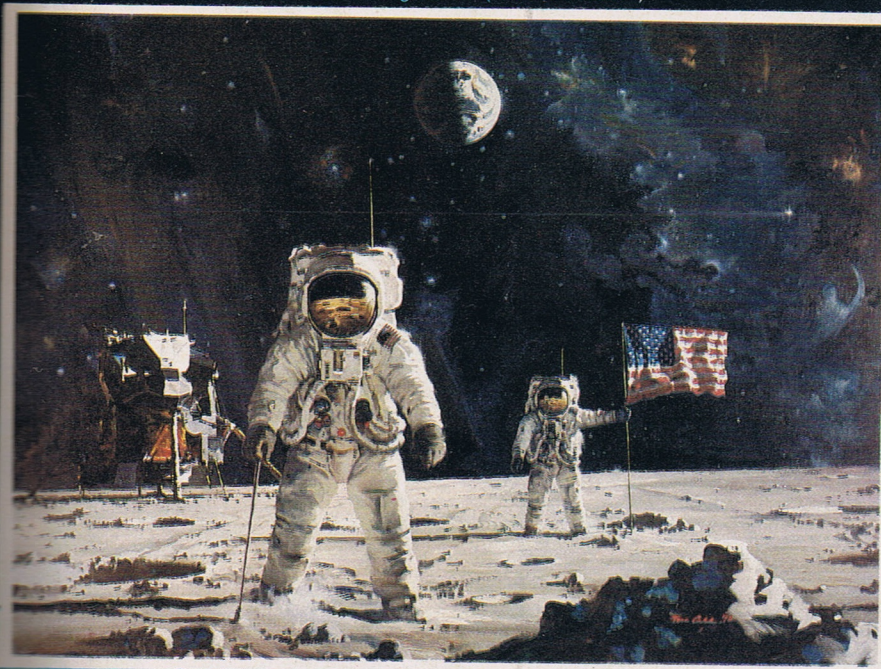


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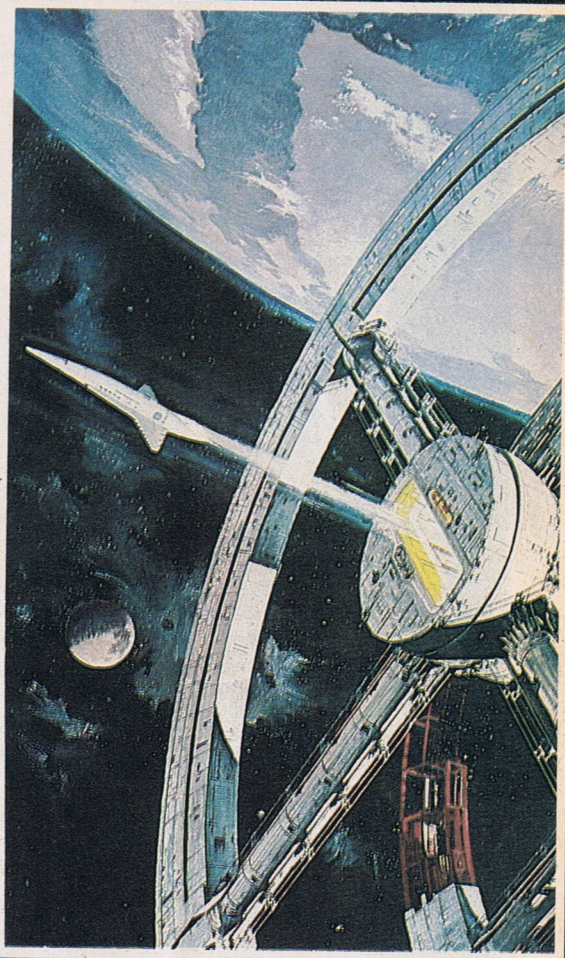
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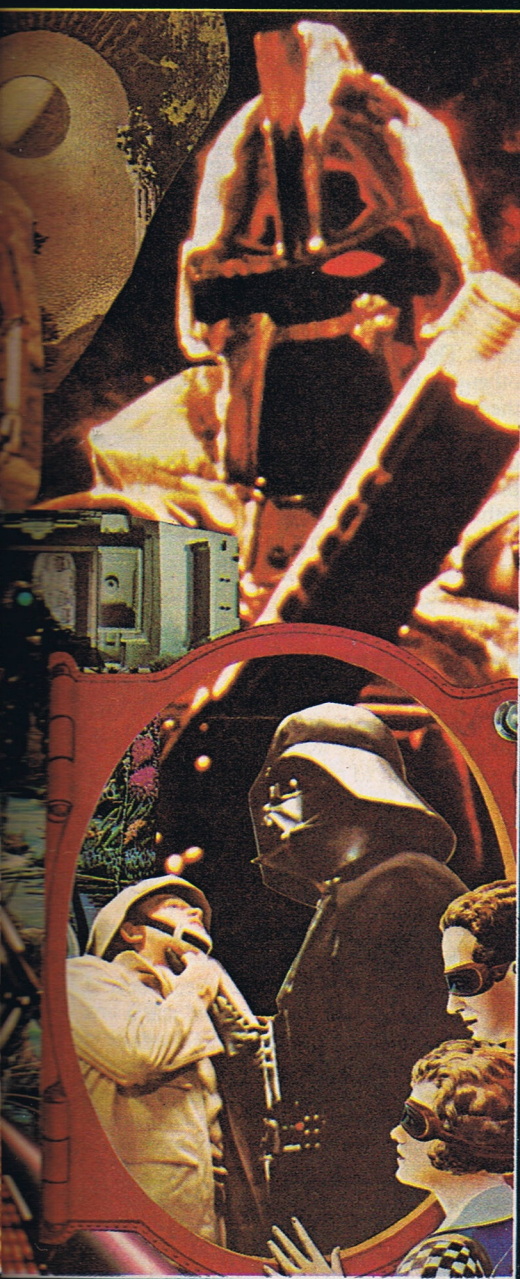
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**JULY 1979
NUMBER 24**



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O'Quinn Studios, Inc.
475 Park Avenue South
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Publishers
NORMAN JACOBS
KERRY O'QUINN

Editor
HOWARD ZIMMERMAN

Art Director
ROBERT P. ERICKSEN

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Production Assistants: Beverley Gerdin-Campbell, David Hirsch, Peter Mosen, Angeliqne Trauvere

Contributors This Issue: Bob Burns, Leo Clark, William Fowler, Jamie Gilsh, Alan Hendry, Joseph Kay, Frederick King, Barbara Lewis, Lem Pitkin, Sal Quartuccio, Tom Scherman, Joe Viskocil.

For Advertising Information: Ira Friedman, Rita Eisenstein (212) 689-2830

ABOUT THE COVER: This issue STARLOG celebrates its third anniversary with a special tribute to the SF-TV shows and films that we've enjoyed so much over the years, the new ones that are currently building legions of fans and those exciting projects that are still in the works.

ABOUT THE CONTENTS PAGE: This SF collage by Howard Zimmerman highlights the characters and elements that combine to make science fiction such great entertainment: heroes and villains; robots and aliens; space hardware and weaponry; strange worlds and exotic creatures. For a full-color review of some of the best of SF media, see the Special Anniversary Section, starting on page 35.



Kerry O'Quinn

Norman Jacobs

Elaine Ashburn-Silver
Rita Eisenstein

Robert Ericksen
Ira Friedman

Beverly Gerdin-Ca
David Hirsch

The Roots of STARLOG

In the Beginning . . .

In December 1972 Norman Jacobs and I rented a small office at 34th Street and Madison Avenue and opened our doors as a magazine publishing company.

Norman and I had met several years earlier in the art department of another publishing company—he, designing a movie fan magazine, and me, designing a romance magazine. Norman was born and raised on the streets of Brooklyn, and I was a transplant from the hills of Austin, Texas. Our backgrounds, our lifestyles, and our personalities were (and are) complete opposites. By ordinary thinking we should never have ended up *friends*—much less business partners.

But we also had much in common: we were both artists, creative and sensitive, but with a strong sense of practicality. We both had energy to burn and a willingness to dive into a project *all the way*—with no efforts too tiring, no hours too long, and no goals too high. It was good we shared that attitude.

At first, Norman and I did every job from bookkeeping to cleaning. We each had a drawing table (no desk) where we spent endless hours doing layouts—with a telephone (one between us on the radiator) stuck in between shoulder and ear. Our first three employees were Roberto Valencia, Manuela Soares and Jon-Michael Reed. They worked like slaves at poverty wages but have gone on to impressive careers—Roberto in architecture and Manuela in book publishing and Jon-Michael as a syndicated newspaper columnist. I guess our office was not a bad launching pad.

For more than four years Norman and I took no salary. We kept ourselves alive by freelance jobs—designing ads and brochures. And we produced special publications for other publishers: sewing books, sports and monster magazines,

and finally an outside publisher asked us to put together a special one-shot magazine on *Star Trek*.

A Pile of Trek . . .

We quickly hired writers to gather interview and research materials on *Star Trek*. They assembled rare photos, the first complete episode guide to all three seasons, and we produced a wonderful magazine—complete with an original cover painting of Kirk, Spock, and the *Enterprise*. We turned the completed package over to the client/publisher along with our bill for the job.

Months passed. The publisher told us he could not get his distributor to accept the magazine. They were worried that the title *Star Trek* might have legal complications. The publisher approached several other distributors, and they all rejected the magazine. "Sure," was the usual answer, "there are a few fanatic Trekkies out there but not enough to justify a national newsstand magazine." Finally, the publisher admitted defeat.

He handed the entire magazine back to us, saying he could not get it distributed and he could not pay us. This was the winter of 1975.

Brainstorming . . .

When our little staff of six looked at the *Star Trek* magazine, we started brainstorming. We asked questions: "Do we really want to publish this magazine *like it is*?" "What would be *ideal*?" "What kind of magazine is *needed*?" The notion began to form that what we wanted to created was a science-fiction magazine devoted to movies and TV.

We decided to start cautiously with a quarterly newsstand magazine and if it proved successful, increase the frequency. We decided that what was needed was a *beautiful* magazine (to help pull SF out of the pulp ghetto) with full-color art and photos—an *authoritative* magazine featur-

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David Houston Barbara Krasnoff Peter Mosen Laura O'Brien Bob Sefcik Susan Stevens
David Hutchison Bob Martin Ed Naha Tom O'Steen Robin Snelson Angelique Trouvere Bob Woods Howard Zimmerman

ing expert columnists, writers, and researchers—an *informative* magazine including speedy news and behind-the-scenes interviews and articles. And, of course, we wanted a magazine that would use up those *Star Trek* materials collecting dust on the shelf.

We considered dozens of magazine titles and finally settled on STARLOG—for two main reasons: first, it was our own totally original word, and second, it contained both the romance of science fiction and the factual element. That was our formula: romance and facts. We approached our distributor with this exciting new magazine, and we were turned down flat!

"*Star Trek* is dead!" we were told. "It's been off the air for six years. Besides, even if the first issue sold well, you couldn't possibly have enough material about sci-fi to fill a second issue."

Rising from the Dead . . .

We staggered back to our office and set about gathering newspaper clippings and other proof that would support our position that there was indeed a large science-fiction audience "out there" sufficient to justify a mass-distribution magazine. Don't forget, this was spring of 1976, and *Star Wars* was over a year in the future.

Fortunately we had an ally at the distributing company: Dick Browne, a vice-president who believed as we did, and who took our clippings and other data and persuaded his company to distribute STARLOG.

Issue #1 appeared on newsstands in June of 1976, using the original *Star Trek* cover art that had been painted a year earlier. We used most of the other *Star Trek* materials also, and the issue has become a classic collector's item.

Changing Hats . . .

Our first STARLOG editor was David Houston, a close friend, a talented writer and editor, and one of the few people who shares my special sense of adventure, drama and romanticism. David knew exactly what *spirit* I wanted STARLOG to have, and he understood that the spirit of a magazine is more important than any other single element! David served as editor on the first four issues.

Tiring of New York's frightful winters (and having had three watches stolen from his wrists while walking the streets of Manhattan), David moved to Los Angeles and has been our West Coast Editor ever

since. I quickly put on his hat (unable to trust anyone else with the newborn child) and became Editor in Chief for the next six issues.

By #3 (winter 1976) we had increased to eight issues per year, and around that time a new fellow arrived at our door, job hunting. He had several years' experience as a public school teacher, a lifetime of science-fiction reading behind him, and authority-collector-columnist credentials in the comics field. We stuck him at a desk in the storage room (our only space) to see what he could do. He learned quickly, was eager for more responsibilities and by #11 was wearing the editor's hat at STARLOG. He continues in that position to this day. He's Deane Zimmerman's husband, Howie.

Gathering the Family . . .

One of our first goals, editorially, was to attract expert sources of ideas and information. In issue #4 David Gerrold started giving us a commentary column of tremendous variety and stimulation, and in #6 Susan Sackett launched an inside news column right from Gene Roddenberry's elbow.

In 1977 we started increasing our staff. David Hutchison was lured away from a theatrical career by a completely new challenge and a small paycheck. Howard Cruse was lured away from underground comics (where he has since returned) to become our art director. Ed Naha, who produced the record *Inside Star Trek* and wrote the book *Horrors — From Screen to Scream*, was lured away from a good job at Columbia Records by the offer of a cut in pay and a chance to write, write, write!

Within the past year Jonathan Eberhart and Ron Miller have brought space explorations to our pages, and Gerry Anderson has brought us space dramatizations. It's lucky for all of us that money is not the primary concern of these talented people.

Growing to Park Avenue . . .

Howard Zimmerman took it in the storage room as long as he could. Norman and I shared the same office as long as we could. There were, in May 1977, nine of us in our cramped little offices, and we were having too many close encounters.

Norman and I decided to take a giant step (and risk) by renting offices on Park Avenue—offices that were three times

larger than what we had. We hoped future growth would eventually justify the move. We entered our present quarters in July, and within nine months we were busting at the seams.

That summer *Star Wars* became the most important movie in decades, and the science-fiction boom was on. STARLOG's success had given birth to a trade paperback series (Photo Guidebooks) and our STARLOG RECORDS label. In January 1978 *FUTURE* magazine premiered (now *FUTURE LIFE*), and last summer we started our SF Color Poster Book series.

Spring 1979 saw STARLOG turn into a monthly magazine, along with the appearance of CINEMAGIC and our monster magazine, FANGORIA (Formerly FANTASTICA). We added another suite of offices, but with 23 full-time employees we are still too crowded. I guess we always will be. By our 4th Anniversary we expect our publishing projects to require at least 10 more staffers.

The Dream . . .

Although we have grown larger and more professional, we maintain personal contact with our readers. We attend SF conventions around the world (Tom O'Steen just represented us in Germany), and we read every single letter we receive!

In addition to presenting the best news and feature magazine in the science fiction field, we also intend that STARLOG be a source of inspiration to our readers. In #8 I said, "Our world desperately needs exciting, challenging visions in order to help us see beyond the dull details of everyday life. A culture that does not dream of the stars is doomed to stagnation."

We want to entertain you, to inform you and to provoke you to think. As David Houston said in #2, "STARLOG will . . . give you worlds to think about and to look forward to."

When Norman and I first opened our doors we knew there was no reason that a successful business could not also make people's lives happier and help make the world better. The success of STARLOG is proof that we were right. We pledge, at this 3rd Anniversary celebration, that as long as there are human beings, of any age, who need science-fiction information, entertainment and inspiration, STARLOG will work to provide it.

Happy Birthday, everybody!

Kerry O'Quinn/ July 1979

COMMUNICATIONS

Because of the large volume of mail we receive, personal replies are impossible. Comments, questions, and suggestions of general interest are appreciated and may be selected for publication. Write: STARLOG COMMUNICATIONS
475 Park Avenue South
8th Floor Suite
New York, N.Y. 10016

EPISODE GUIDE FEVER

...I would like to see in STARLOG the complete episode guides for the following series: *Batman*, *Man from Atlantis*, *Kolchak—the Night Stalker*, *Superman*, *The Green Hornet*, *The Bionic Woman*, *The Six Million Dollar Man*, *Voyage to the Bottom of the Sea*, *Night Gallery*.

Joe Mayer
Park Place Ltd., Apt 7-B
Eagle Pass, TX 78852

The Man from Atlantis episode guide is currently in the works and will appear in STARLOG in the near future. Whether the others ever appear in our pages depends on reader response to your suggestions. Come on, Starloggers!

HILDEBRANDT FAN

...I think the Brothers Hildebrandt's art work is fabulous. They are, in my mind, the best fantasy artists. I have heard that their new book, *Urshurak*, will be published this spring. I also heard that it will be published next spring. Which is the correct date?

Keith Yatsuhashi
Walpole, ME

Well, the Brothers are indeed fabulous artists, and they are coming out with their own book called Urshurak, but it will not be published this or next spring. According to Greg Hildebrandt, Bantam Books will have Urshurak on the book shelves this August. The Tolkienesque tale includes 16 full-color creations from the Brothers, as well as 52 black-and-white renderings. It promises to be everything you would expect.

ON SOCIALISM

...I followed David Houston's "SF Currents in the Mainstream" series with great interest. A number of his remarks regarding famous writers' sometimes-bleak portrayals of the future have shed a great deal of light. However, his column in #21 concerning Huxley and Orwell contained a number of gaffs and confusions. To wit:

Houston correctly labels the societies depicted in 1984 and *Brave New World* as totalitarian. Then he praises their authors for their brilliant "exposes of the potential evils of socialism." One should not take for granted, however, as Houston unfortunately does, that totalitarianism is socialism. In a socialist society, the means of production are owned by society, and the state is

subordinate to society, not the other way around. As such, it can be democratic, cooperative and free—see the Israeli kibbutzim—and can retain egalitarianism.

The society of 1984 is not socialistic: it has, in fact, a class structure. Since the state rules society, 1984 is really a depiction of totalitarian collectivism, of which there are two types: Fascism and Communism.

As for *Brave New World*, Houston writes, "...their god is Henry Ford..." Now, as Houston should know, Ford was, in his day, the world's largest industrial capitalist (who, incidentally, gave money to Hitler's Nazi movement and was decorated by the Nazis before World War II). Clearly, Huxley's target was Fascism as capitalism's inherent potential.

Orwell was a socialist—why would he write about the evils of his own cause? H.G. Wells believed that socialism was both practical and humanistic.

There should be more articles like Houston's. If STARLOG is really concerned about social issues (e.g., gay rights, E.R.A.), then it is most logical that its pages should be open to debate about the most social issue of all—socialism.

Randy Phillips
147-30 70 Road
Flushing, NY 11367

UP WITH CAPITALISM

...I enjoyed Mr. Houston's analysis of George Orwell's 1984. (STARLOG #20) At least some individuals are aware that stateism is not the best alternative to our present economic and social order. I admire Messrs. O'Quinn and Jacobs for publishing a magazine that is not afraid of saying a few good words about capitalism.

Cindy M. Curran
16573 Rushmore
Santa Ana, CA 92708

HERE COMES MR. BATES



PHOTO: © 1978 PARAMOUNT

...Shame on David Gerrold for rewriting *Heaven Can Wait* without acknowledging the rather lengthy genesis of said film. True, he at least mentions that *HWC* is a remake of *Here*

Comes Mr. Jordan. But Gerrold ignores the writers completely, and that's a no-no. *Heaven Can Wait* was written by Elaine May and Warren Beatty, from the screenplay *Here Comes Mr. Jordan*, written by Seton I. Miller and Sidney Buchman, adapted from a play by Harry Segall. Had David bothered to include the above information, it would have been possible to trace the origins of the plot contrivance that ends the current film. But then Gerrold would have had to rewrite a pre-1941 play and that would have taken away his whole excuse for writing that column in the first place. Hey, not a bad idea at that! Let's vote on it! All in favor....

Russell L. Bates
Andarko, OK

ANAGRAMS OF THE GODS

...I wish to invite your attention to a grave error in "Statues of the Gods" (STARLOG #22). Mr. McDonoughkin points out that the eight-letter word "baseball" may be anagrammatically transposed to form the words "lab base," a seven-letter phrase containing one two few lower-case "L"s and, subsequently, one too few letters. Utilizing a portable typewriter, I cannot help but notice that the lower-case "L" is produced by striking the "L" key in the unshifted position. This, suspiciously, is the only means of producing the numeral "1." If the number one in the form of the lower-case "L" were to be included in the cryptic spelling of the word "baseball," then it becomes obvious that the phrase "lab base 1" will result.

This, then, is our key... the location of "LAB BASE 1" may be interpreted to be interrelated with the typewriter company whose very device makes it possible to determine the location of the original contact... which is now known not to be in Canada, as my colleague has incorrectly assumed, but rather, within our own borders, in the home state of the Smith Corona Corp. (which, for the sake of saving embarrassment, shall remain nameless).

To say nothing of which coronal activity is directly responsible for the activity of the Northern Lights... which is perhaps the central cause of confusion between the two theoretical locations for McDonoughkin's proposed "initial landing site."

William R. Warren Jr.
Vice President—Puget Sound Star Trekkers
153 South 160th, Apt. #73
Seattle, WA 98148

WHO'S WHO

...In issue #21, you made an error in a caption for the *Buck Rogers* article. Felix Silva did not play Twiki, he was Killer Kane.

Walter Agerton
Carmel, CA

Your're half right (so were we). Felix Silva played Twiki (aided by the voice of Mel Blanc)—Henry Silva played Kane.

(continued on page 10)

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way you can use it to figure the time of a lap, for example, and still get the overall race time.

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(continued from page 8)

SCHALLER'S ART

... I recently saw a painting of Jupiter in *Omni* magazine by the artist Adolf Schaller. I wrote to the magazine inquiring about this painting, to see if I could purchase a reproduction of it. They, in reply, referred me to you. If you could be of any assistance I would appreciate it very much.

Joan M. Lurker
Bernardsville, NJ

The painting, "Jupiter Probe," is featured in the *STARLOG Photo Guidebook, SPACE ART*, as a full-color, two-page spread. There have been more inquiries about this work than any other painting in the book. The original is part of the *STARLOG* collection, but there are no plans to reproduce it. Schaller, however, is one of the most talented visionaries in the art field, and we are offering another of his original paintings as one of the future prints in the *Space Art Club*. He is also featured in "Future Gallery" (centerspread of *FUTURE #8*) with an equally fantastic vista.

STARCRASH OBSERVERS

... I have just seen *Starcrash* for the third time and the movie is great.

David Epstein
4927 Gloria
Encino, CA 91436

... I recently saw *Starcrash*. It has got to be the worst movie I've ever seen in my life.

Francis Nolan
San Jose, CA

ROBOT REACTIONS

... As I sat watching *Buck Rogers*, I realized something was wrong. Was it nonexistent production values? No. Was it bad acting? No. Suddenly it came to me—it was that stupid robot, insulting my intelligence with lines like "You're my kinda guy, Buck," "Hey, Taxicab!" and "I hope you know this violates my warranty." Glen Larson strikes again!

Steve Burns
1853 Burlewwood
Creve Coeur, MO

... For me, the highlight of the film was the vocal characterization of Twiki, as performed by Mel Blanc.

Lionel Smith
Fairbanks, AK

A MODEL READER

... Bravo for "Science Fiction in Styrene!" (*STARLOG #21*) I have been building science fiction and space-related kits for over 10 years and I thought I was just about the only one. Altogether I have owned approximately 40 of the kits mentioned in the checklist. I never did quite forgive Aurora for not making a kit of the *Jupiter 2* from *Lost in Space*. Yanchus mentioned in his article

that a *Jupiter 2* kit is marketed in Japan. Does anyone know the whereabouts of such a kit?

Johnny Lowe
800 Live Oak Drive
Clinton, MI 39056

A few of the kits may have found their way to American shores but you may have trouble getting their current owners to part with them. One place to look is in *STARLOG's* annual *Science Fiction Merchandise Guide*, coming up in our December issue.

THIS YEAR'S MODELS

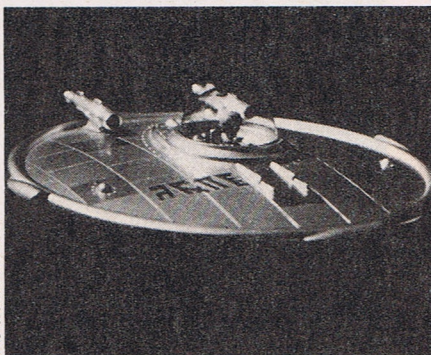


PHOTO: DAVID HUTCHISON

... I enjoyed your article on science fiction models but your SF model checklist is somewhat incomplete. Monogram is introducing two new *Battlestar Galactica* models this year, the *Galactica* to be available in May and a battleship in October. Two ships from the new *Buck Rogers* will also be available in October. Entex Models will be releasing four ships from the movie *Message from Space*, as well as two versions each of the Phoenix and the commander's jet from *Battle of the Planets*.

Robert L. Hurt
6906 West Friendly
Greensboro, NC 27410

The traditional curse of the publishing business is something called "lead time," which refers to the intervening weeks between the writing and editing stages of a publication and its actual on-sale date. In this instance, the model manufacturers announced their 1979 lines during our lead time. At the time we went to press, the checklist was complete. But thanks for the information.

SIGNS & SYMBOLS

... I am with the 73rd Military Intelligence Co. Aerial Surveillance Unit stationed in Germany. I hope to see *Battlestar Galactica* on TV here soon. I noticed the photograph in *STARLOG #18* of Apollo and Starbuck—they are wearing the Military Intelligence Insignia on their collars. What significance does it have in the series? And the patch on their sleeves?

PFC Thomas Thiessen
73rd M.I. Co.
APO New York 09359

The shoulder patch bears a striking resemblance to a Buddhist mandala—a symbol used as an aid

to meditation. The combination of these symbols certainly does suggest some unusual implications, though both were most likely chosen for the "futuristic look."

SUPER COMMENTS

... Mr. Phelps and Mr. Dornchez should read each other's letters (*STARLOG #21*). One thinks the effects in *Superman* are "fine" and complains about the story; the other is content with the storyline, but rips the effects. Maybe the picture was too heavily promoted—but Warner was trying to insure a \$50 million investment. A much greater crime is the sort of TV overkill used to foist garbage like *The Late Great Planet Earth* off on an unsuspecting public.

R. Forman
Englewood, NJ

... I've seen *Superman—The Movie* 10 times so far. Its minor flaws are insignificant when balanced against the rest of this grand and epic film. I loved it, period.

Peter W. Kelly
Depew, NY 14086

... I have seen the new *Superman* film a total of 17 times (as of this writing) and I have found it to be the most accurate and beautiful rendition of any comic book/fantasy hero on film—a labor of love and a work of art!

Brian Dreger
34681 Chestnut Ridge
N. Ridgeville, OH 44039

LOOKING FOR ROBBY

... In *STARLOG #7* you said that in the future you would have Robby the Robot blueprints. When?

Todd Sharp
3962 South Syracuse Way
Denver, CO 80237

We don't know how you missed our announcement, Todd, but the Robby Blueprints have been available for a while now, at \$3.00 per copy, from Robby Blueprints, c/o *STARLOG*, 475 Park Ave. So., NY 10016.

BRIDGE BOOSTER

... After reading Kerry O'Quinn's "From the Bridge" in issue #22, I felt like standing up and shouting Right On! Luckily I have parents who let me develop my own tastes when I was young and let me keep them as I got older. But, sadly, the boy in the editorial could have been any number of my friends. Often parents try to imprint their likes and dislikes on their kids, at the child's expense. They should realize that their child is not an extension of themselves, but an individual with his or her own interests.

Robert Tucker
3328 Eagle Court
Great Falls, MT 59404

THIS WRAPS IT UP

... I would like to know if you stick mailing labels on the covers of your subscription issues and back issues. I love your magazine and I'm thinking of subscribing, but some magazines stick labels on the covers and both damage the magazines and decrease their value.

Eddy Chang
RD 1 Box 132
Stockholm, NJ 07460

All subscriptions are mailed in a protective brown paper wraparound and all back issues are mailed in protective envelopes.

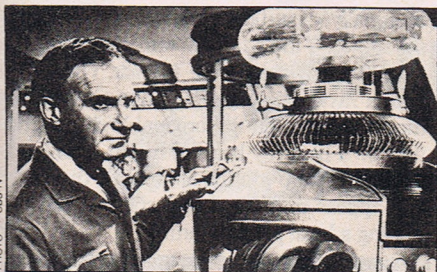
SFX NEWS

... Thank you for the article in STARLOG #19 about the *CE3K* Mothership—the photographs were excellent. I would like to see an article on the ships from *Battlestar Galactica*, how they were made and filmed. I would also like to know what John Dykstra is going to do for his next movie.

Sam Hendry
Santa Meria, CA

John Dykstra is currently working on *Altered States* (script by Paddy Cheyfsky). It is a little early in the production schedule for STARLOG to go into details, but as the production progresses, STARLOG will keep you informed. Construction shots of the *Galactica* are included in STARLOG's latest photo guidebook, Special Effects, Vol. 1. You may order this book direct from the publishers; see our ad on page 99.

ERRORS IN SPACE



... Thank you for the article on *Lost in Space*. As president of the *Lost in Space* fan club (the only official one—endorsed by June Lockhart, Jonathan Harris and others), I compliment you on your approach. However, there were two errors in the article. You mention that John May was the voice of the robot. No! Bob May was inside the robot and CBS announcer Dick Tufeld supplied the voice for every episode. I have spoken to both of them to confirm this. Second, you listed "The Reluctant Stowaway" as taking place in 1977. No! The Robinson family left Earth in 1997.

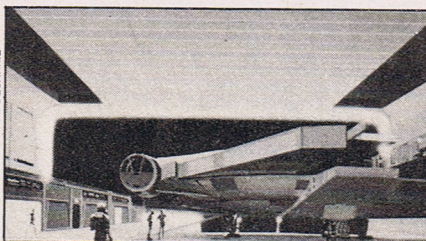
David Krinsky
7522 Avenue T
Brooklyn, NY 11234

... Although Barney Slater and Robert Hamner wrote many fine episodes for *Lost in Space*, they

did not pen "The Anti-Matter Man." It was K.C. Alison.

John J. Kafalides
Canton, OH

STAR WARS ABROAD



... At present, a West Wales company—Macron Engineering—is constructing a full-sized *Millennium Falcon* for the *Star Wars* sequel, *The Empire Strikes Back*. I have seen it myself and it is big. The mock-up space-craft will have hydraulic landing legs and is being constructed of plywood over a steel frame. According to the production company, the use of the mock-up in place of models will aid filming and add to realism. When the *Falcon* takes off, the ship will actually be lifted off the ground (though only be a few feet) and the finished film will then cut to shots of the model ship.

Aldo G. Rabaiotti
72, Dinas, Baglan, Port Talbot
West Glamorgan
Great Britain SA12 8AF

IN SEARCH OF...

... I would like to know what happened to the "chariot" (from *Lost in Space*). All I know is that it was auctioned off in 1971 or '72. Perhaps one of your readers knows where it is today.

Alan David Laska
803 Fontana Avenue
Richardson, TX 75080

INQUISITIVE ALPHAN

... Can I still order *The Moonbase Alpha Technical Notebook*? If so, how much will it cost me? And how much postage and handling? Also, what address would I send it to?

Kreg Hines
12013 Hidden Valley Rim Road
Boise, ID 83705

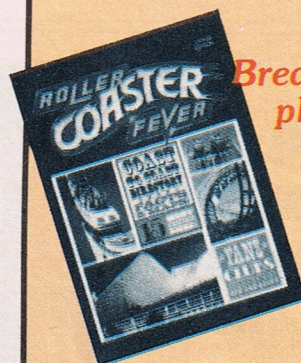
The answer to your first question is a resounding yes! As for the details, let your fingers do the walking to our ad on page 80.

MAGAZINE SAFETY

... I saw your gory pictures on *Night of the Living Dead* and the article and thought they were awful. Please don't put those bloody pictures in your mag, they are very disturbing and we readers don't need them. Please make your magazine safe for all readers!

Norman Hahn
Philadelphia, PA

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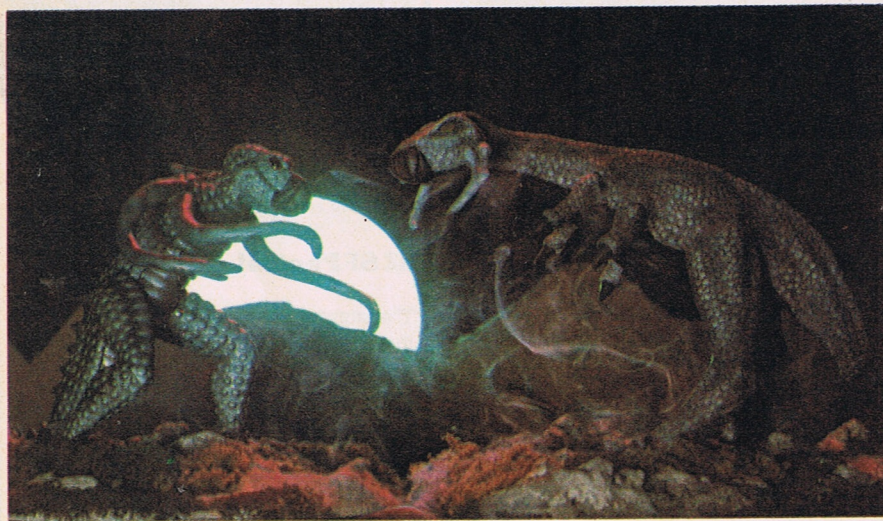
A DREAM COME TRUE

PHOTOS: COURTESY DREAM MASTERS



In November of 1978, Gail M. Selinger and Harrison M. Rose opened Dream Masters, a gallery of science-fiction and fantasy art, on Wilshire Boulevard in Los Angeles. In the few months since that opening, the two have become the country's most successful dealers in top-quality original SF art. Their current show, SF Spacecraft &

Weaponry, will be held through July 22. Also on display will be many of the models constructed by Brick Price for the *Project: UFO* television series, as featured in STARLOG #20. This is one of the first theme shows to be presented at Dream Masters. The months ahead will bring shows featuring androids and robots, alien landscapes and barbarians. ☆

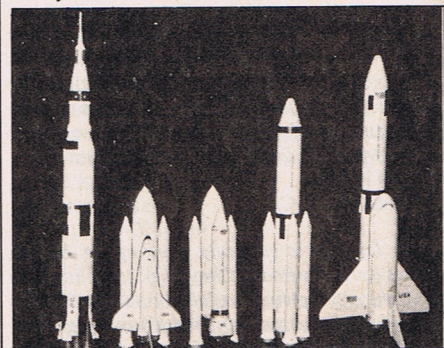


Gublor & Predator from *Riguel 5*: Sculpture by Michael Jones. Top: Rose & Selinger in their gallery.

A vision of apocalypse by veteran artist Frank Kelly Freas: *Some Will Survive*.

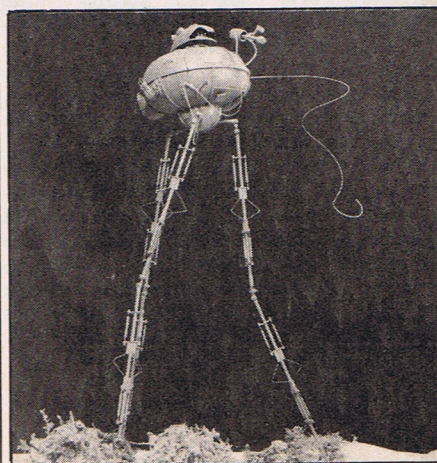
SCIENTIFIC MODELING

Model hobbyist Jim Jessup received official recognition for his work recently when it was chosen for display at the San Diego Science Center in California. Jessup has been modeling since the age of 6, but didn't start designing his own until he was inspired by the film *2001: A Space Odyssey* to start extrapolating from current NASA projects. His brother, an aerospace engineer at McDonnell Douglas, was instrumental in forming Jessup's interest in the space program. The models shown here demonstrate the likely evolution of heavy-lift launch vehicles.



From the Saturn-5, left, to a highly advanced launch vehicle featuring a payload stacked above the fuel tank and a first stage rocket with runway landing capability, at far right.

Professional modeler David Merriman of D&E Models in Atlantic Beach, Florida, has an equally scientific approach to a more fanciful subject—the Martian war machine from H.G. Wells' *War of the Worlds*. Unlike the manta rays in George Pal's film version, the model is based on the original Wells description of a heat-ray bearing tripod. Fully articulated for stop-motion animation, the model will appear in a 30-second commercial promoting a local planetarium. ☆



Merriman's Martian Marauder.

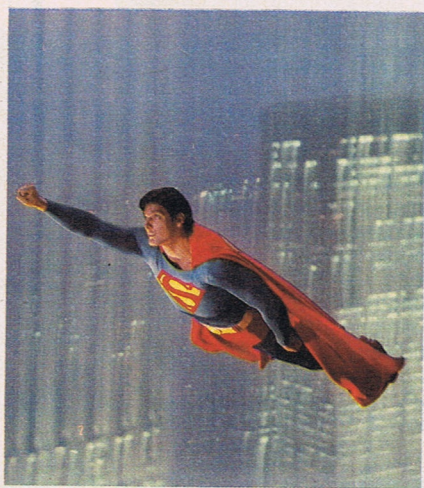
PHOTOS: ANDY GALLFIELD

SUPERMAN II READY FOR FLIGHT

Warner Brothers has confirmed reports that Christopher Reeve and producers Alexander and Ilya Salkind have reached agreement on the *Superman* sequel, now planned to re-start shooting this summer, tentatively on July 30. Reports say that Reeve's renegotiated contract calls for a \$500,000 payment for the sequel (an amount nearly equal to Reeve's total income from the first film) and the payment of over \$1 million for Reeve's work in a third *Superman* adventure.

One of Reeve's main concerns in the negotiations was that the original concept of the sequel, begun under the direction of Richard Donner, would be carried through, even though Donner is no longer participating in the production.

Donner's replacement is still a matter of some question—both Richard Lester, director of *The Three Musketeers*, and Guy Hamilton, director of several films in the James Bond series, have been mentioned as candidates.



Donning his cape, without Donner.

The late-July start date for *Superman II* allows Reeve plenty of time to complete acting chores in his second starring role. *Somewhere in Time*, which began shooting in May, stars Reeve as a time traveler in love and was scripted by Richard Matheson, author of *I Am Legend* and *The Incredible Shrinking Man*. ☆

PHOTO: 1978 DC COMICS

3-D IN REVIVAL

Moviegoers in Los Angeles and New York have been treated to a 3-D revival, presenting a few of the 50 3-D films available from the past 25 years. Both the Tiffany Theater in Los Angeles and the Thalia in New York have screened 3-D festivals with great success. Such films as *It Came from Outer Space*, *House of Wax*, *The Creature from the Black Lagoon*, *Mad Magician* and *Kiss Me Kate* have been shown in the original two-projector, Polaroid process. Great care has been taken to insure that the two projectors remain in sync—a common cause for complaint and headaches in the early 50s. Thalia manager Richard Schwartz admits that screening the films is a lot of trouble, but the 3-D screenings have proved so popular that he went to the trouble to assemble left and right prints of R.K.O.'s *Second Chance* from the scattered reels in the R.K.O. vaults.



Bradbury's 3-D classic returns.

STARLOG featured the history of 3-D technology, including a film guide, in issues #3 and #4. Still photography in 3-D is coming back with the Nimslo camera to be marketed in Europe this year. The camera will produce 3-D in the lenticular process similar to the 3-D postcards that are commonly available. In the United States, 3-D buffs should be aware of a very informative newsletter published by 3-D and stereo photography buffs in California. The *Reel 3-D News* is published 11 times a year. A subscription costs \$12 and is available from Reel 3-D Enterprises, P.O. Box 35, Duarte, CA 91010. ☆

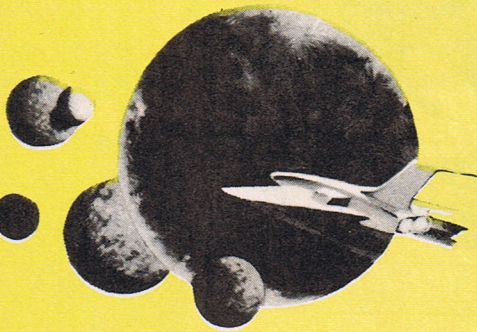
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Contact: Kerry O'Quinn

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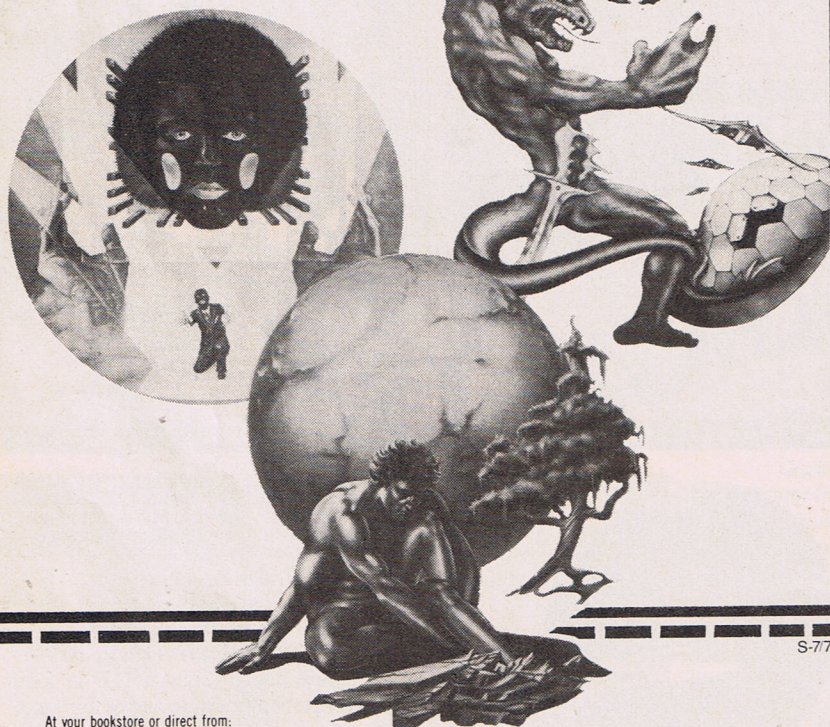
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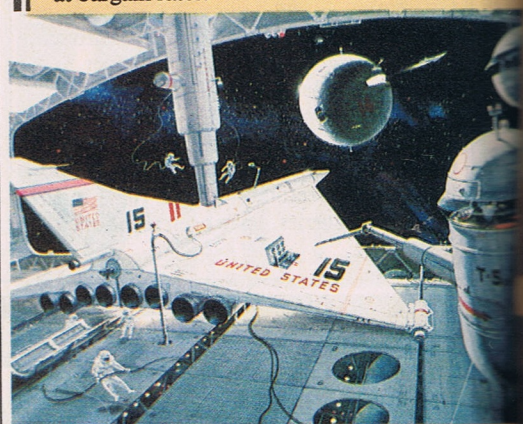
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**BACK BY
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The Space Art Club

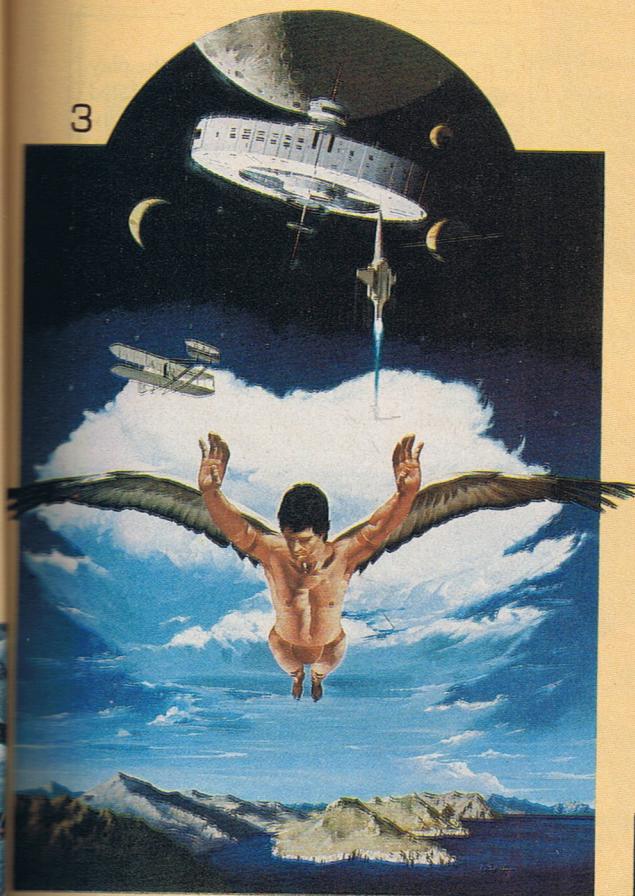
The introduction of the Space Art Club to the readers of STARLOG/FUTURE LIFE marked a historic event. Never before was such an offering available; a series of limited-edition space art prints at a price most everyone could afford. Charter members have written expounding their satisfaction, but the original deadline prevented would-be members from joining at a savings price. Now, we're pleased to announce that you, too, can have an opportunity to own and enjoy fantastic space art at bargain rates.



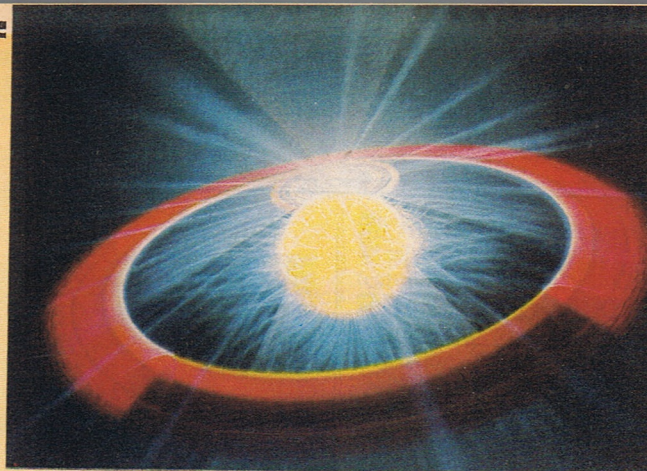
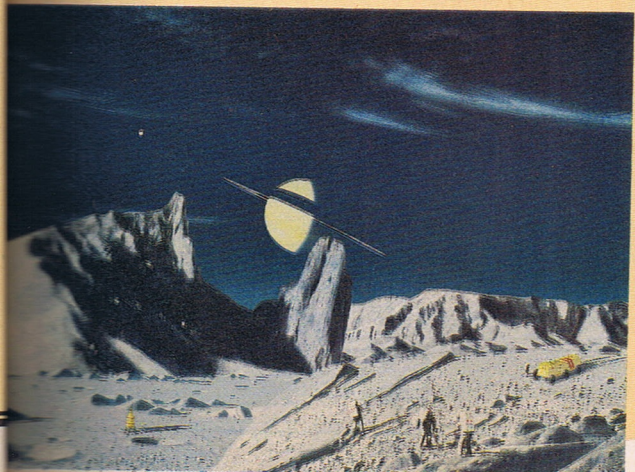
The Club features exclusive, limited-edition space art painted by the masters of the field: Bob McCall, Vincent DiFate, Ron Miller, Adolf Schaller, John Berkey, Ludek Pesek, Don Davis, plus one mystery artist prominent in the space art field. Virtually the Hall of Fame in space art, this incredible group represents a staggering collection of artistic techniques and scientific imagination. Each print was specially commissioned by STARLOG/FUTURE LIFE and produced on high-quality, textured paper, measuring approximately 18" x 24" in size, ready for framing!

For your convenience, there are different ways in which you can order this exclusive space art. Choose from one of these opportunities: *The Complete Collection*—the entire portfolio consists of all eight space art reproductions for only \$45.00; *Mini-Series A*—comprises print #'s 1-4 representing the artwork of McCall, Miller, DiFate and Pesek for only \$25.00; *Mini-Series B*—includes print #'s 5-8, featuring the works of Berkey, Schaller, Davis, plus one mystery space art print for only \$25.00; *Individual Orders*—for those desiring prints on an individual basis, simply indicate the one(s) you want on the order form.

3

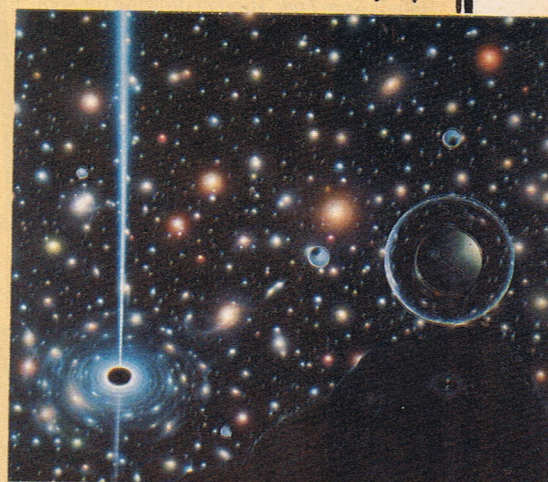


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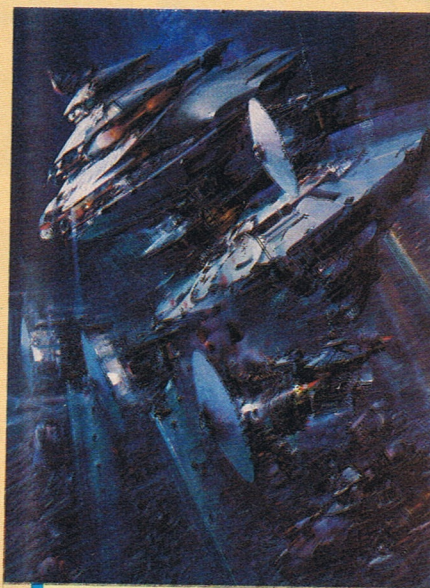
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- #1. "Space Station 2000"
by Bob McCall
- #2. "Exploring Titan"
by Ron Miller
- #3. "The Dream Fulfilled"
by Vincent DiFate
- #4. "Duststorm on Mars"
by Luke Pesek
- #5. "Lightship Descending"
by John Berkey
- #6. "HZ Hercules Star System"
by Don Davis
- #7. "Anywhere, Anywhen, Anyone"
by Adolf Schaller
- #8. Mystery Space Art Print
by prominent space artist.

5



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- ☐ C. Send me the Complete Collection, all 8 prints, for only \$45.00, includes postage and packing. (Upon receipt of order, initial shipment of print #'s 1-4 will be mailed. Approximately one month later, remaining #'s 5-8 will arrive to complete the portfolio.)
- ☐ D. I've listed below the #'s of the specific print(s) I'd like to order individually for \$10.00 each (plus \$2.00 each postage and packing).

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475 Park Avenue South
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"STAR TREK" AND "SUPERMAN" — THE PINBALL GAMES

The cooperation of the Bally Manufacturing Corporation and Atari, Inc. allows STARLOG to give readers an early look at their newest pinball machines.

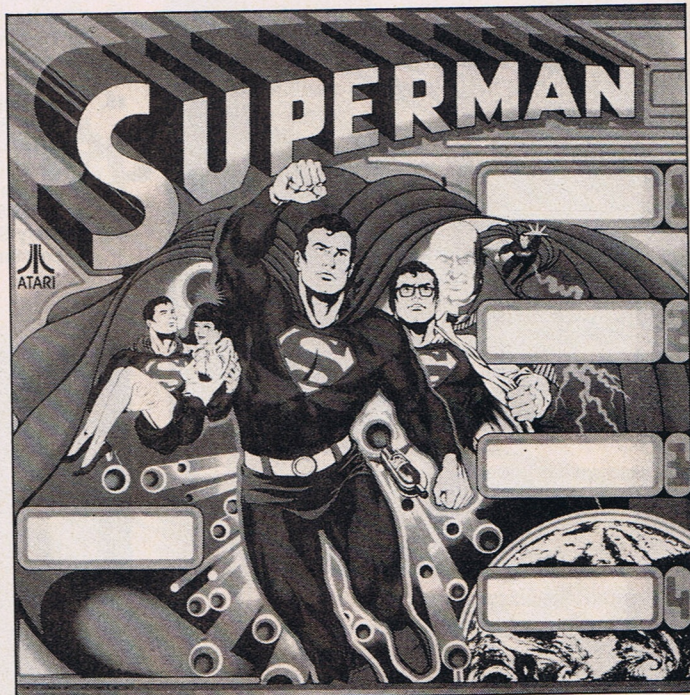
Bally's *Star Trek*, though utilizing the well-recognized logo from the television show rather than the movie art, features the redesigned *Enterprise* on the blackglass. New crewmembers Ilia (to be played by Persis Khambatta) and Commander Willard Deck-

Above: Explore new worlds via Bally's *Star Trek*. Below: Or bend steel balls with your bare flippers with Atari's *Superman*.



er (Stephen Collins) are featured on the play area itself. All crew members carry updated tricorders and phasers. Features of play include the opportunity to jump to "hyper-space" or enter warp via the "Warp Speed Lane" in the course of the player's five-ball mission to explore new worlds.

Atari's *Superman* draws its entire visual inspiration from the comic book original, though the accent on Luthor and Lois Lane ties in nicely with the film. The skyline of Metropolis dominates the center of the playfield, and extra points are obtained by sending the ball up alleys marked "The Fortress of Solitude" and "Luthor's Lair." ☆



BOB BURNS RETURNS AS TRACY

Filmation Assoc., creators of *Jason of Star Command*, *Space Academy* and *Ark II* among other live-action and animated series, has announced that its live-action series, *Ghost Busters*, will be available for syndication this fall. The series, which stars Larry Storch, Bob Burns and Forrest Tucker as Spenser, Tracy and Kong, respectively, concerns the madcap adventures of a trio of ghost hunters. Bob Burns, who you will remember from STARLOG #18's SFX chapter on "Hollywood Halloween," plays Tracy the Gorilla. Burns has also made a couple of MacDonald's commercials and a spot with Bob Hope in a take-off on the *Road to ...* pictures, all as Tracy, who is rapidly becoming Hollywood's most lovable ape. ☆



Sporting a new propeller beanie, Tracy waves hello to his fans.

ATHENA GOES NATIVE

Maren Jensen, *Battlestar Galactica*'s Athena, recently completed her role in the Dino de Laurentiis film *Shark Boy of Bora Bora*, which was shot this spring on location in the South Pacific. The film is based on the book *Ti-Koio and his Shark* by Clement Richer. ☆



"HARE"—THE CARTOON



Bugs' newest feature will include an encounter with the diminutive alien featured in *Duck Dodgers of the 25th Century*.

It's Bugs Bunny's 40th birthday and, to celebrate, Warner Brothers is releasing a feature-length animated film tracing the history of the irrepressible rabbit from 1938 to 1962, the year that Warner's theatrical animation division closed shop.

Bugs' birthday celebration is equally a tribute to veteran animator Chuck Jones, who joined Warner's cartoon unit in 1938. The material compiled for the feature, including five full-length cartoons and excerpts from 24 more, is all culled from the catalog of over 250 cartoons directed by Jones during his lengthy stay at the studio.

Titled *The Great American Chase*, the film will prominently feature the music of Carl Stalling and will pay special tribute to Warner's other animation greats, including Tex Avery, Friz Freleng and Bob McKimson. Jones, in addition to assembling the vintage material, which he co-wrote with Mike Maltese, has produced, directed and written 20 minutes of new animation for the film in which Bugs recalls his filmic career from his carrot palace in Beverly Hills, and a lengthy outer space sequence. ☆

MISSING: ONE 35-FOOT ROCKETSHIP

Twenty-five years ago, 10-year-old Ricky Walker won a spaceship.

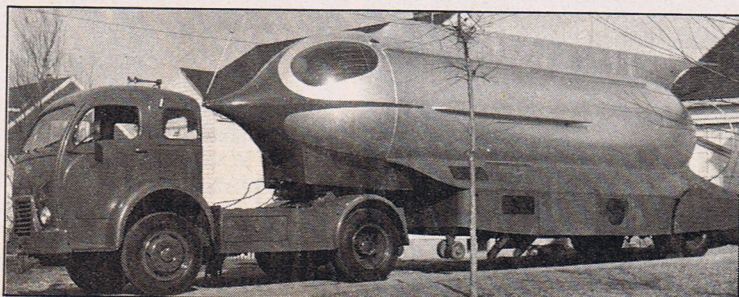
The ship, a 35-foot steel construction, roomy enough to sleep eight and equipped with a phone, kitchen area and its own flatbed trailer and tractor, was offered by Ralston-Purina as first prize in their *Space Patrol* "Name the Planet" contest. Walker won it by re-naming Planet X, home of the evil Prince Baccarratti, archvillain of the popular science-fiction series. The winning entry, Caesaria, was never used in the show.

On January 14, 1954, the ship was delivered to the Walker home on Wagner Street in Washington, Illinois. At 3:15 p.m. there was a grand celebration featuring the high school band, several Washington celebrities and a space pageant produced by a grade school. The mayor proclaimed January 16 as Ricky Walker Day.

Among the thousands of losing entrants was Ward Dean, now a doctor in San Fran-

cisco and an active member of a local *Space Patrol* fan club. After nearly a quarter-century of heartbreak over losing the contest, Dr. Ward recently decided to do something about it, and began a search for Ricky Walker and his ship. After a fruitless search through many Illinois phone books, Ward appealed to a local Washington newspaper, the *Tazewell Reporter*, to aid in his search. A week after the paper's first story appeared, Walker was located in Sault Sainte Marie, and no longer in possession of the spaceship. Two of three years after Walker won the ship, his parents sold it to a traveling carnival outfit for a mere \$1,000. It is suspected that it was later sold to a children's amusement park, though its present whereabouts (if not sold for scrap) are unknown. "After a while it became a nuisance," says Mrs. Walker, Ricky's mother.

Ricky, for his part, is indifferent to the fate of the ship, but Dr. Ward is still anxious to locate the craft. "He's just never forgotten about it," says Dean's mother, "He's very serious about getting the rocketship." ☆



The Space Patroller's dream—its whereabouts are still unknown.

HARRYHAUSEN TO GO BIG BUDGET



From *Jason & the Argonauts*.

Ray Harryhausen, the 'most accomplished living stop-motion animator, has joined producer/partner Charles Schnee in a move to MGM studios for their next picture. The picture, titled *Clash of the Titans*, is budgeted at \$15 million (with another \$5 million earmarked for distribution and promotion). MGM picked up the option on the picture when Harryhausen's longtime home studio, Columbia Pictures, showed reluctance to go ahead with the project. Harryhausen, who has masterminded such eye-bogglers as *20 Million Miles to Earth* and *Jason and the Argonauts*, has never before had a budget in excess of \$3 million to work with—a source of constant irritation to the filmmaker.

Expected to utilize the master's Dynarama process to the fullest, *Clash of the Titans* will star Laurence Olivier as Zeus, Maggie Smith as Thetis and Claire Bloom as Hera. A summer 1981 release is planned. However, Harryhausen's commitment to *Sinbad on Mars*, for Columbia, may cause some problems—that one's scheduled for late '81. ☆

EAST COAST COMIC BOOK POWWOW

The grandest of the comicons, Phil Seuling's Twelfth Annual Comic Art Convention, will convene this year at the site of its earliest glories, the newly refurbished Statler Hilton Hotel, this June 30 and July 1. Since New York has always been the comic book capital of the world, Seuling's cons are a traditional gathering place for the top talents in the

field, whether as honored guests or as informal visitors. This year will be no exception—guests of honor include DC's resident *Batman* artist Marshall Robers, *Superman* artist Curt Swan and Marvel's top all-around talent and *Conan* artist John Buscema. As always, the con will feature star-studded guest panels, this year highlighted by a discussion of the comic book

influence in other media.

Those who can't make the New York con, or find that two days just aren't enough, will find many of the same dealers and guests, plus some surprises, at Seuling's Philadelphia Comic Art Convention, July 14 and 15. Admission to the cons is \$3 per day (\$1.50 for those under 12). ☆

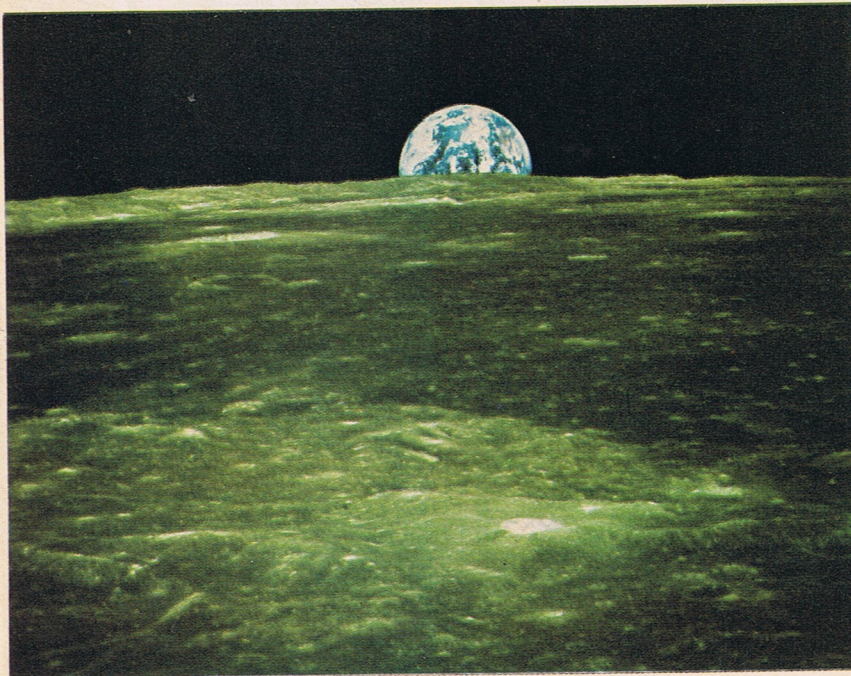
The multi-faceted talent of con guest John Buscema is well-represented in *The Art of John Buscema, Vol. 1*, available for \$3 plus 50¢ postage from Sal Q Productions, P.O. Box 7, Dyker Heights Station, Brooklyn, NY 11228.

THE ART OF JOHN BUSCEMA



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SPACEVIEWS ON DISPLAY



PHOTOS: COURTESY SMITHSONIAN INSTITUTION

Apollo's 11's *Earthrise* and Skylab 4's *Cyclone* are part of NASA's contribution to *Our Beautiful Earth*, an exhibition of aerial photography at Washington's Smithsonian Institution, through spring, 1981.

LOCAL LAD MAKES GOOD

STARLOG columnist David Gerrold has been awarded the "Skylark," the E.E. "Doc" Smith memorial award, given by the New England Science Fiction Association. The award honors the late author of the Skylark and the Lensman science-fiction series, and is given to the person who, in the opinion of the association, has contributed significantly to SF, both through work in the field and by exemplifying the qualities which made Doc so well-loved by all who knew him. Announced at Boskone 16, the NESFA award puts Gerrold in the company of such past illustrious winners as Frederick Pohl, Isaac Asimov, John W. Campbell, Larry Niven, Gordon Dickson, Anne McCaffrey and Hal Clement. ☆



From tribbles to trophies.

SF EFFORTS AWARDED



Tuttle cops makeup honors while presenter Veronica Cartwright looks on.

The Academy of Science Fiction, Fantasy and Horror Films recently presented their sixth annual awards, broadcast nationally (via syndication) in late May. In case you missed it, here's the list of the major winners:

- Best Science-Fiction Film:** *Superman*.
- Best Fantasy Film:** *Heaven Can Wait*.
- Best Horror Film:** *The Wicker Man*.
- Best Actor:** Warren Beatty, *Heaven Can Wait*.
- Best Actress:** Margot Kidder, *Superman*.
- Best Supporting Actor:** Burgess Meredith, *Magic*.
- Best Supporting Actress:** Dyan Cannon, *Heaven Can Wait*.
- Best Director:** Philip Kaufman, *Invasion of the Body Snatchers*.
- Best Writing:** (tied) Elaine May and Warren Beatty, *Heaven Can Wait*; Anthony Shaffer, *The Wicker Man*.
- Best Music:** John Williams, *Superman*.
- Best Special Effects:** Colin Chilvers, *Superman*.
- Best Costumes:** Theoni V. Aldredge, *Eyes of Laura Mars*.
- Best Make Up:** William Tuttle and Rick Baker, *The Fury*.
- Special Life Achievement Award:** Christopher Lee. ☆

FUTURE LIFE FLIES YOU TO THE MOON

Ten years ago this July, science-fiction dreams became science fact: the first Earthlings landed on the Moon. In the next issue of FUTURE LIFE, NASA's Jesco von Puttkamer recalls the years of phenomenal teamwork that made the Moon landing possible. As a NASA engineer working on the Saturn V rockets, Puttkamer was one of thousands of dedicated people who put Neil Armstrong and all those who followed on the surface of the Moon. A decade later, he takes a thoughtful look back—and ahead to the future.

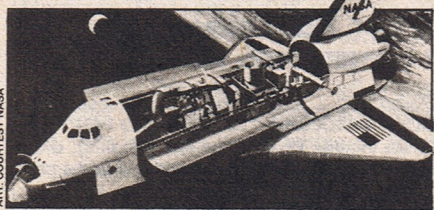


Remember those wild and crazy 60s?

FUTURE LIFE #12 will also feature a photo-packed story on the upcoming James Bond epic, *Moonraker*, including interviews with producer Cubby Broccoli and special-effects wizard Derek Meddings; an interview with science-fiction writer Robert Silverberg; a look at the future of education by Alvin (Future Shock) Toffler; scientific speculations on the future of the world climate; a vision of the ultimate electronic rock concert of the future as imagined by young synthesizer ace Larry Fast; thoughts on the implications of cryonics by Robert Anton Wilson; plus spectacular space art, movie previews, book reviews and much more. Don't miss FUTURE LIFE #12, on sale June 26. ☆

GETAWAY SPECIAL DEADLINE EXTENDED

The contest deadline for STARLOG/FUTURE LIFE's Getaway Special Contest has been extended one year—to July 20, 1980. Due to the somewhat complex nature of the Getaway Special—after all, this is a first for NASA—many contestants have proposed ideas that simply will not conform to NASA guidelines and restrictions. (For instance, no matter how hard you try, you just can't fit a human being into the Getaway Special container...) So, we're trying to remedy the situation. We've enlisted the expertise of the Forum for the Advancement of Students in Science and Technology. FASST has developed an informative, understandable "Getaway Special Starter Kit" which will be invaluable to anyone interested in entering



Get yourself ready for the 80s!

our Getaway Special Contest. It includes: 1) a poster outlining the contest and illustrating how it works; 2) a bibliography of helpful articles and publications on what experiments have been done in the space environment and how; 3) a resource list of organizations in different fields of speciality that can offer

assistance in your research; 4) the most thorough explanation to date of exactly what NASA will—and won't—allow flown on the space shuttle; and 5) an overview of the shuttle and its capabilities.

The Getaway Special Starter Kit will help you plan an experiment proposal within the guidelines imposed by NASA—and it will also help you learn about the space shuttle and the problems and promise of space experimentation. Now you have more than a year to come up with a winning Getaway Special proposal. For your copy of the Getaway Special Starter Kit, send \$3 to: STARLOG/FUTURE LIFE, Getaway Special Starter Kit, 475 Park Ave. South, New York, N.Y. 10016. ☆

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WHAT IS THE ACADEMY OF SCIENCE FICTION, FANTASY AND HORROR FILMS?

The Academy of Science Fiction, Fantasy and Horror Films is a non-profit organization consisting of dedicated individuals devoted to presenting awards of merit and recognition for science fiction films, fantasy films and horror films, and to promoting the arts and sciences of science fiction, fantasy and horror films.

WHO BELONGS?

Actors, actresses, writers, directors, producers, make-up artists, animators, special effects people, film critics, film students and others interested in and respecting the genres of science fiction, fantasy and horror.

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WHAT DO THEY DO?

All members have equal voting rights in the selection of the annual awards. Nominations are made by the Board of Governors and ballots are mailed to all members. Members are invited to attend the annual awards ceremony held each year in Hollywood.

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You can, if you have a serious interest in and devotion to this type of motion picture. Dues contributions are \$25.00 a year for an adult and \$15.00 a year for a full time student. Please make your check payable to **The Academy of Science Fiction, Fantasy and Horror Films** and mail with your application to 334 West 54th Street, Los Angeles, California 90037.

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STATE OF THE ART



People News & A Premeditated Parsec

This issue is a special one, so I'm going to do a special column. I had thought originally that I might say some nice things about Howard Zimmerman and Kerry O'Quinn and Bob Woods and David Houston and David Hutchinson and the rest of the gang who put out *STARLOG* and *FUTURE LIFE*, but then it occurred to me that most of you already know what terrific people they are, merely by the fact of reading this magazine every month.

So instead, I'm going to tell you about some other people who are equally as nice, and who—each in their own way—are also doing some terrific things that you might be interested in.

First up: Bob and Mary Drayer. Here are a couple of California fans who have begun a remarkable recording project. Under the name of Hourglass Productions, they have begun recording a series of interviews with major science-fiction writers: Marion Zimmer Bradley, Theodore Sturgeon, Isaac Asimov, Larry Niven, Steve Goldin, Kathleen Sky, C.L. Moore, Poul Anderson, Katherine Kurtz, Fritz Leiber, Randall Garrett and quite a few others, including yours truly, David Gerrold.

The interviews that I've listened to are both enjoyable and insightful; they're like spending an hour with the author chatting about a variety of subjects. In fact, what makes this project different from most other recording projects is that most of the interviews are conducted by other science-fiction writers. This guarantees that the interviewer is familiar with the author and his work, and the result is a set of interviews that are far more candid than might be otherwise expected. *Star Trek* fans will be especially interested in the Kathleen Sky interview, for instance.

The tapes are available for \$4.98 each, plus 50¢ for postage. Make checks payable to Hourglass Productions, 10292 Westminster Ave., Garden Grove, CA 92643. Tell them you read about them in *STARLOG*. Or if you'd just like their latest catalog, send them a large self-addressed, stamped envelope.

If you've never had the chance to attend a science-fiction convention to meet some of your favorite authors, this is the next best way to spend some time with the authors as people. Be warned though; after you listen to an author talk about his/her writing, you'll want to go out and buy all the rest of his/her books

that you don't have yet.

Speaking of conventions, there are two I would like to call attention to. On October 13-14, there will be a small science-fiction/*Star Trek* convention in Hampton, Virginia; they've asked me to be their guest of honor and I have accepted. Other guests scheduled (so far) are Kelly Freas and Jean Lorrah. I don't know any other details yet, but if you're in the Virginia area and would like to attend, send a self-addressed, stamped envelope to Sci-Con-1, P.O. Box 6259, Newport News, VA 23606.

Two weeks after that, on October 26-28, will be *Acadianacon One* in Louisiana. What makes this convention unique is that the toastmaster for the event will be one of the publishers of *STARLOG* and *FUTURE LIFE* himself, Kerry O'Quinn. Guest of honor will be (again) David Gerrold. There will also be a blood drive, a dealers room, some classic movies, an art show and panel discussions. If you're located anywhere near the area, this promises to be great fun. Send a stamped, self-addressed envelope to *Acadianacon One*, c/o Dave Pettyjohn, 815 E. Railroad, Broussard, LA 70518.

I hope that a lot of *STARLOG* readers will take the opportunity to attend one or the other of these conventions; I know I'm going to have a good time meeting those of you who make it.

Remember Bjo Trimble, the lady who accidentally started *Star Trek* fandom? (All she really wanted to do was send some letters to NBC, but as a side effect, a whole lot of *Star Trek* fans discovered a whole lot of other *Star Trek* fans, and the rest was almost inevitable. For the details, pick up a copy of *The World of Star Trek*. Oh, and you might also want to get a copy of *The Star Trek Concordance*, which Bjo edited.)

Anyway, Bjo is involved in a new project; she is editor of a small magazine called *Megamart*. There are a lot of other fine people involved too, but this is very definitely a Bjo-flavored zine.

Basically, *Megamart* is an advertising newsletter for science-fiction and fantasy fans. Anyone who has anything to advertise—conventions, fanzines, books, records, art work, fan clubs, T-shirts, contests, photos, anything—can buy space in *Megamart*. Anyone who wants to find out about all of these things should subscribe to *Megamart*. Its convention calendar is one of the most complete I've seen in a while. There are also columns and features and lots of art work by some very talented artists.

Again, like all of the above projects, this is organized by science-fiction fans for science-fiction fans, so it is specifically aimed at your

interests, and I recommend very highly that you subscribe, or at least send in for one issue. It's a handsome zine, and it fills a valuable need. Subscriptions by second class mail are \$3 for four issues; first-class mail subscriptions are \$5 for four issues. Inquiries must be accompanied by a stamped, self-addressed envelope. The address is *Megamart*, Box 1248, Inglewood, CA 90308.

A special thank-you to all of you who have been writing in about your blood donorship. Keep it up. It's the best way of all to be blood brothers in the science-fiction community. (And to those of you who haven't donated blood yet, what are you waiting for?)

Star Wars fan liaison, Craig Miller, has passed a note to me from Jane Bay, George Lucas' assistant. Ms. Bay quotes George Lucas directly: "The use of the word 'parsec' by Han Solo in the Cantina scene is definitely not a mistake on my part . . . This unusual use of the word 'parsec' was pointed out to me by Alan Dean Foster and several other science-fiction writers before I started shooting the film. It was also pointed out to me by Harrison Ford and Mark Hamill and several other actors, and by many members of the crew on numerous occasions before the scene was actually shot. I have no further comment as to why it was there."

So, if the line was what the director intended, then the intention seems to have been to demonstrate that Han Solo doesn't always know what he's talking about. And that implies that Chewbacca is not only the navigator of the *Millennium Falcon*, but probably a much better—or at least more knowledgeable—pilot as well. We'll find out more this Christmas when *The Empire Strikes Back*.

On his yearbook ballot, Mr. David Merrimac Jr. of Atlantic Beach, Florida, indicated in no uncertain terms that he thought *STARLOG* magazine would be mightily improved if this column, State of the Art, were dropped.

Well, the editors of *STARLOG* try to be receptive to every idea suggested by the readers, and after some back and forth discussion, it was decided that this would be the last State of the Art column that I would write.

You asked for it, David Merrimac Jr. You got it. What will be in this space next month? Find out in 30 days. ★

EDITOR'S NOTE: Mr. Gerrold has been given a free hand to express any ideas, with any attitude, and in any language he wishes, and therefore, this column does not necessarily represent the editorial views of *STARLOG* magazine nor our philosophy. The content is copyrighted © 1979 by David Gerrold.

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For several years CINEMAGIC has been one of the most popular and most important movie fanzines published, but like all fanzines, it has been very limited in distribution. People have heard of it, but most young filmmakers have never actually seen a copy. Back issues are expensive, rare collectors' items now. It's almost a mythical underground legend . . . like the lost continent of Atlantis.

But now that will change. The publishers of STARLOG have joined forces with Don Dohler, the originator of CINEMAGIC, in order to produce a new, exciting version of the magazine that will enjoy wide distribution (only by subscription and in collector shops—no newsstands!) and will include photo articles about pros as well as amateurs.

CINEMAGIC will feature full-color photos, diagrams and design art and will guide readers, step-by-step, through the challenging techniques of backyard moviemaking. CINEMAGIC is a must for everyone who enjoys behind-the-scenes film work and everyone who is aiming toward a professional career in any aspect of the movie world.

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Compiled by WILLIAM G. FOWLER

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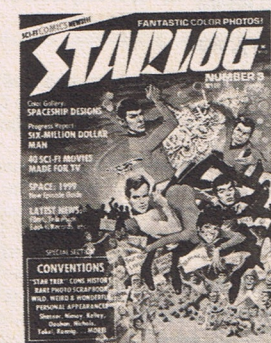
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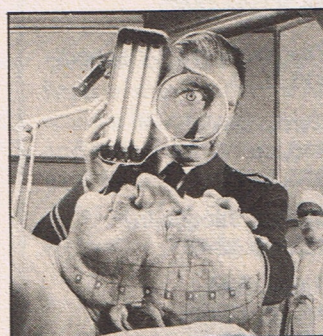
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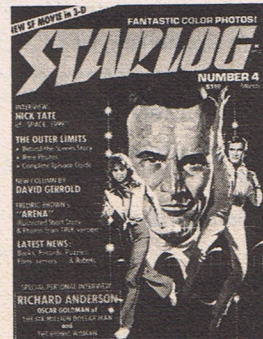
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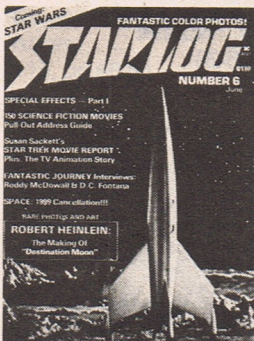
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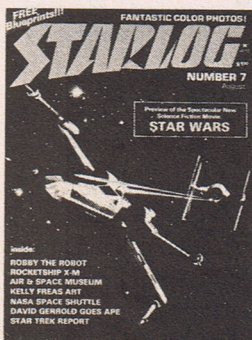
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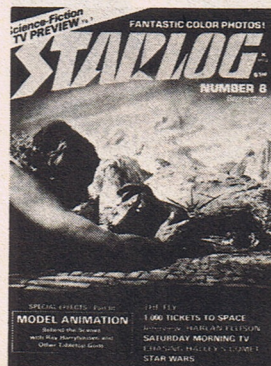
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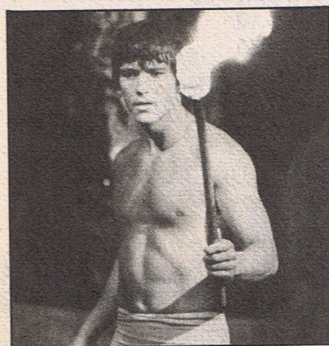
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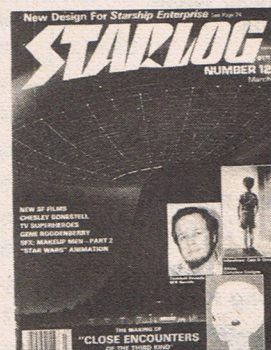
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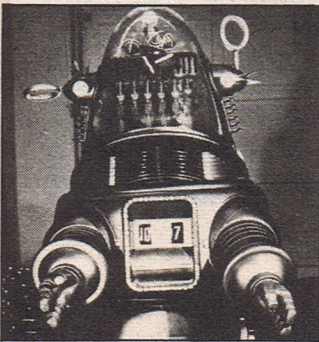
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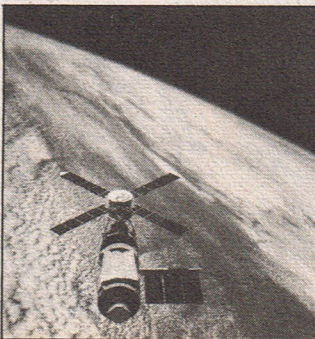
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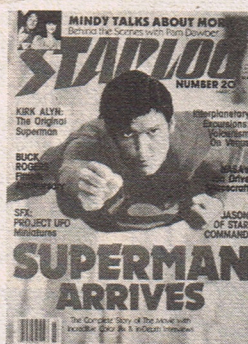
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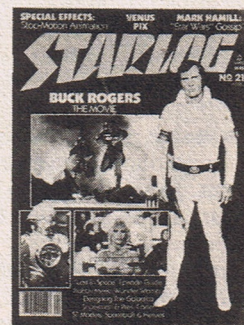
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STARLOG #22

Space-Age Spaceware

State-of-the-art electronics adds a new dimension to SF toys.

American toy manufacturers made three discoveries last year that are changing the shape of their industry. One is that the electronic features added to toys by microchip technology is a powerful sales draw, even in the higher price ranges. Another is that space-related toys are in greater demand than ever. Perhaps the most important discovery is that electronic and space-related toys appeal to a greater age range than any of the other toy categories.

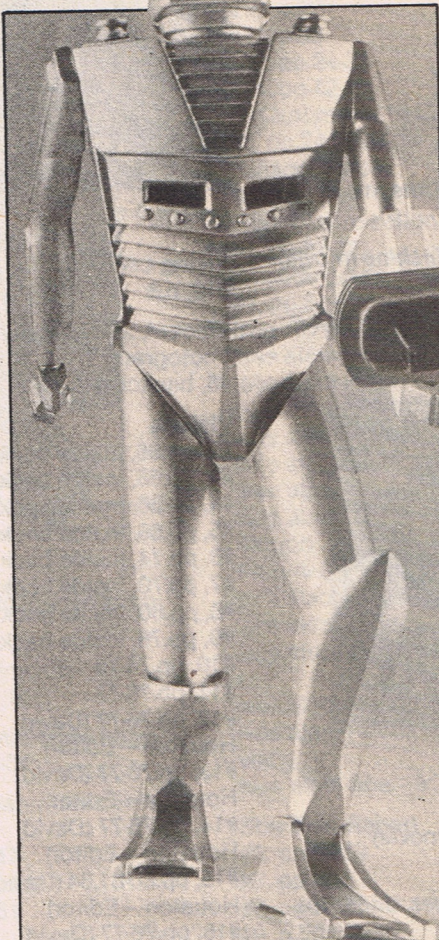
The result, as seen on this page, is the first wave in a revolution in toymaking that promises even greater things to come—space toys that have built-in appeal for kids of all ages.

Milton Bradley's *Star Birds*, the white *Avenger* (good guys) and the black *Intruder* (bad guys), are enhanced by a variety of effects—acceleration and cruising sounds, simulated lasers and the unique capacity to "sense" a successful hit by its own or its opponent's "laser" and respond with the sound of a whooping siren or a disabled engine.

Mattel's *Electronic Battlestar Galactica Command Ship*, nearly two feet long, also features firing lasers and electronic sound. Each of the side sections contains a launchable Viper ship and the central module carries four land vehicles.



Star Birds Avenger and Intruder

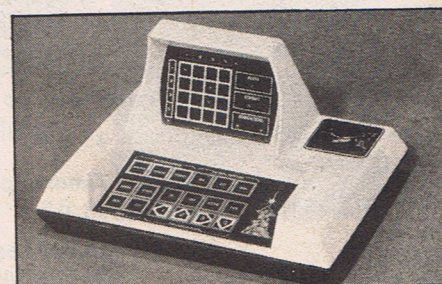


ROM the Space Knight

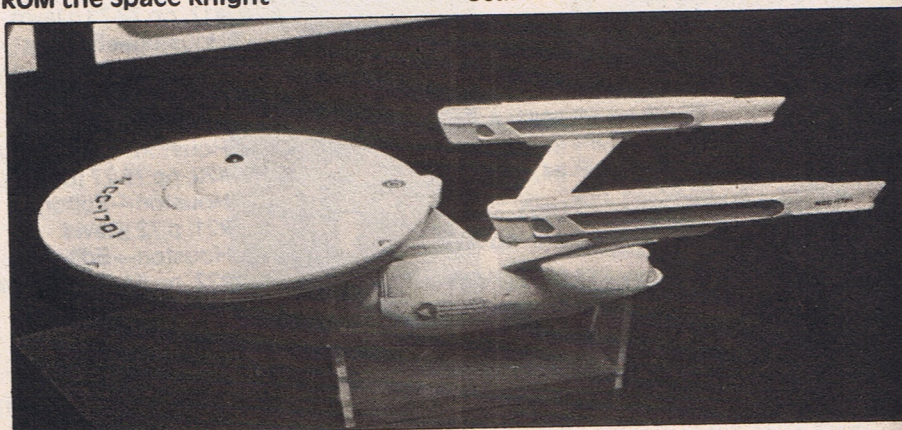
South Bend has two electronic tie-ins to *Star Trek—The Motion Picture*: the *Electronic Enterprise* and *Star Trek Phasers*, both with phaser-like light and sound. South Bend assures that these are exactly as they will appear in the film—except that the crew's phasers won't say *Star Trek* on the side.

Kenner's *Star Wars Battle Command*, a game designed for all ages, offers basic, intermediate and advanced levels of play. As the players attempt to blast each other out of the Empire, they are threatened by hidden TIE fighters and a black hole. The solo player will find the machine itself a challenging opponent.

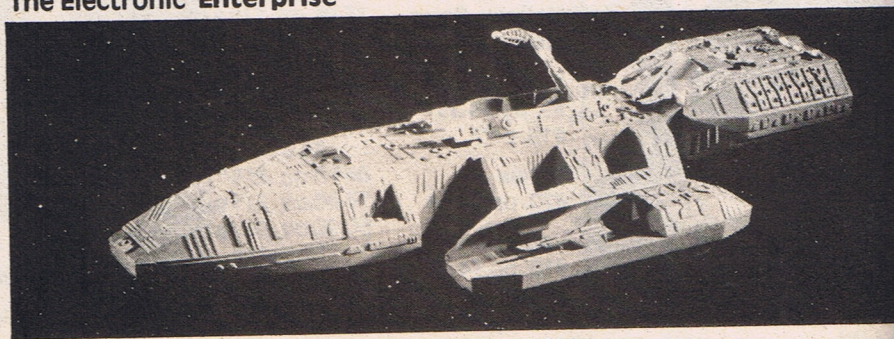
ROM the Space Knight, from Parker Brothers, is the first space-inspired electronic action figure. Thirteen inches tall, ROM comes equipped with a light communicator, laser, rocket pod backpack and other space-age accessories. Among his repertoire of spacey sound effects is an eerily realistic breathing sound. ★



Star Wars Battle Command



The Electronic Enterprise



Electronic Battlestar Galactica Command Ship

STAR TREK REPORT

Three Years Down, Six Months to Go

Three years of STARLOG! It hardly seems possible. Has it been that long that I've been reporting on the once and future *Star Trek* movie? How could so much happen in just three short years?

My thoughts wander back to STARLOG's first issue—a beautiful tribute to *Star Trek*, from the stunning cover through the entire magazine. The minute I saw that issue I wanted to be involved, and it was really the people at STARLOG—Kerry O'Quinn, Norman Jacobs, David Houston, Howard Zimmerman and many others—who gave me my first "big break" as a writer. They gave me a chance to publish my first magazine article: a brief piece about the man I had just begun working for back in 1974, when they were doing an interesting periodical called *TV Showpeople*. After that article about Gene Roddenberry, I went on to do a couple of other interviews with television personalities until *Showpeople* eventually folded. But I liked these guys, believed in their publications and knew that one day I'd be working with them again. Enter STARLOG, one year later.

Three years? How could I have possibly talked about the *same movie* for three years? How many new startdates, new staff assignments, parties and celebrations have I reported on in order to keep fandom at bay and well informed at the same time? In those incredible three years, we've seen *Star Trek* move from a small-budget film of around \$5 million, to the league of today's megamovies—pictures with budgets of \$20 million and more.

Meanwhile, back in 1979, everything is still "go" for the *Star Trek—The Motion Picture* premiere date in December. (Please stop listening to those crazy rumors; you'd never believe the weird phone calls we get!)

The Klingon sequences are being filmed in June, and we'll be getting an extensive look at a Klingon bridge in these scenes, something we never really saw in the *Star Trek* TV series. Mark Lenard plays the part of the Klingon Commander—and he now has the honor of being the only actor ever to play *all three* major *Star Trek* aliens—a Romulan (the Commander in "Balance of Terror"), a Vulcan (Sarek, Spock's father, in "Journey to Babel") and now a Klingon. Mark can currently be seen in NBC's new series, *Cliffhangers*, in which he plays the evil emperor of an underground world.

The *Star Trek* softball team is now (you should pardon the expression) in full swing, and Sunday morning games have helped



From left: Wise, Roddenberry, Shatner, Kelley and Nimoy.

reunite many members of the cast who finished filming their roles back in January. The games have really helped bring in much needed dollars for the Muscular Dystrophy Association, and there has even been some national television attention devoted to this success. For anyone who is planning to be in the Los Angeles area this summer and would like a chance to support our team and its worthy cause, our games are held at Rancho Park, across the street from 20th Century-Fox Studios on Pico and Motor at the park's diamond #1. We're playing opposite other teams in the motion picture and television industry, such as *Mork & Mindy*, *Merv Griffin*, *Kaz* and *The Bad News Bears* (I think that means the crew, not the kids in the new TV series—it would be embarrassing if we were beaten by the little tykes!).

Bill Shatner is also active on our softball team, and he is now starring in the play *Otherwise Engaged*, in its current run at the Solari Theatre in Los Angeles.

Leonard Nimoy's assistant, Teresa Victor, is mending nicely from her foot injury, and will be helping in the MDA softball team's effort too. She told us that Leonard is back from his highly successful run of his one-man play, *Vincent*, and will begin filming his fourth season of *In Search Of*, the highly acclaimed syndicated television program, which he narrates. Leonard's recent film, *Invasion of the Body Snatchers*, continues to do well at the box office.

From the Mailbag:

"Where can we buy tickets to the premiere

of *ST-TMP* in December?" This has become the most-asked question this month. We're receiving several calls and letters a day asking us to 1) reserve seats 2) sell tickets 3) play local hometown extravaganzas, often for charity. We're naturally pleased that the lines have already begun forming at the theaters in the minds of some fans, but it is far too early to make such arrangements.

Mark Trinko of Midlothian, Va., asks, "Is Willard Decker the son of the late Commodore Matt Decker, of the U.S.S. *Constellation*, from the *Star Trek* episode, 'The Doomsday Machine'?" There is no mention of Commander Decker's parentage anywhere in our script; however, Gene did have this in mind when he created the character, and I believe you will see certain father-son similarities of character and integrity.

Jim Moens, president of the I.D.I.C. *Star Trek* fan club in Moline, Ill., would like to know more about the new merchandise to be based on *ST-TMP*. We've talked a little about this in previous columns, and I've mentioned something about this area in STARLOG #21. There will be many new books from Pocket Books, Inc.; toys and props from Milton Bradley and other manufacturers; jewelry from Aviva Enterprises and many other things. Lincoln Enterprises will have a special new catalog with exclusive items from the movie. If you don't already have their present catalog and wish to be placed on their mailing list, send a large, business-size, self-addressed, stamped envelope to Lincoln Enterprises, P.O. Box 69470, Los Angeles, CA 90069. ★

STARLOG INTERVIEW

WILLIAM SHATNER

By BARBARA LEWIS

As Captain Ahab is to *Moby Dick*, as Captain Bligh is to *Mutiny on the Bounty*, Captain James T. Kirk is to *Star Trek*. A man of principle and integrity; resourceful and daring yet always mindful of the fate of his crew, Captain Kirk became the swashbuckler of outer space. William Shatner, the man behind the character, has enormous respect for his alter ego, and in many respects, is as enthusiastic, if not more, about the role today than when he first decided to portray the character on TV in 1966.

On the set of *Star Trek—The Motion Picture*, Shatner is relaxed and cheerful. While many of the other original cast members look noticeably older, Shatner appears not to have aged at all. His enthusiasm for the movie is infectious. More than anything, he seems completely at ease with what is going on, and even appears unaffected by the often unending delays between shots.

Does he ever wish he'd never heard of *Star Trek*?

"I don't know...I know I've always enjoyed watching it," he says with a roar of laughter. "No, seriously, I enjoy it—and enjoyed—it."

Like Leonard Nimoy, Shatner has remained highly visible during the years between the cancellation of TV's *Star Trek* and the filming of the movie. Apart from a leading role in the television mini-series *The Bastard* and the film *Kingdom of the Spiders*, Shatner has starred in his own TV series (*Barbary Coast*) and in several highly acclaimed dramatic science-fiction readings. This in-



"This is the Captain Speaking"

In the upcoming "Star Trek" movie William Shatner has been promoted to Admiral Kirk. But to all dedicated Trekkers, he will always be Capt. of the "Enterprise."

cludes his one-man show which toured more than 40 U.S. cities presenting the history of human fascination with space and science fiction, illustrated with poetry and dramatic anecdotes. He has also recorded the show on an album, *William Shatner—Live*.

Shatner doubts he would have become involved in these other projects had it not been for his role as Captain Kirk, and explains at

the same time that it took him a long time to realize just what kind of phenomenon *Star Trek* had become.

"It wasn't just me who didn't realize it," adds Shatner. "Nobody had any idea that something big was going to happen. When the show was canceled, everybody thought, 'Well, that's the end of that.' We all went our various ways and didn't really think any more about it. It wasn't until maybe three or four years after the show had been off the air that it gradually picked up steam and became popular in syndication; we began to realize that *Star Trek* would have a life of its own far beyond anything that we had anticipated.

"It was years later, sometime around 1970, that I began to realize what was going on."

Shatner leans back and laughs as he recalls some of his own frustrations at that period.

"I was busily working at all kinds of things, but all that people seemed to be interested in was what it was like to be Captain Kirk on *Star Trek*. Every interview I did, all the interviewer wanted to know was *Star Trek*. I'd say, 'Let's talk about other things—like what I'm doing now,' and they'd just go straight back to asking things about the *Enterprise*. It finally dawned on me

that something was amiss—or rather something was afoot!"

Dispelling the Rumors

The various rumors about which actor wanted to do the *Star Trek* movie willingly and those who had to be lured back with enormous salaries have been conflicting and unending. Shatner, however, exude

nothing but enthusiasm for his character revival—and says it was always so.

"I was always enthusiastic about going on with it. The part of Captain Kirk was always a great acting challenge—the part of Captain Kirk has to be one of the greatest, if not the greatest, role in series television. I never got bored with it.

"When they asked me to appear in a TV motion picture, I felt that as long as Kirk was the central, the pivotal role it had always been on the series, I was terribly enthusiastic. As it's turned out, it's a marvelous role in a major motion picture. So I'm gratified from that point of view as well."

With a gap of almost 10 years between the end of the television series and the filming of the movie, the aging process and personal changes were inevitable. Shatner might have aged less than others, but he is the first to agree that as a person—and as an actor—he has changed.

"All of us have changed in one degree or another, but I suspect that people will recognize me as the captain of yore..." he says. "All in all, people are very complimentary about the way I look, so there's some reminder of the Captain Kirk of 10 years ago, I hope. There will be differences

though, basically because I'm different, both as a human being and as an actor. Those are the subtle ways, philosophical ways perhaps. That's what Captain James Kirk will be."

Those inherent changes aside, Shatner expects to continue his portrayal of Kirk as accurately as possible, and with scrupulous attention to past detail. Nonetheless, the fact that 10 years has elapsed is unavoidable, and both cast and producer are aware of that.

"It's strange though, this 10-year gap," comments Shatner. "Walking back onto the bridge of the *Enterprise* for the first time—the movie's *Enterprise*—was eerie, it was *deja vu*. And yet at the same time there was a feeling that time had not passed at all. Most of the old crew members were there, and in the first couple of moments, before filming started, all I was aware of was that all these laughing and talking people were the laughers and talkers of old. It was as though 10 years hadn't passed; quite strange and bizarre. But other than that, there was nothing different."

Together Again

If there was a problem for anyone working on the movie set, it was for Robert Wise, the director, who had never worked with the *Star*

Trek cast before.

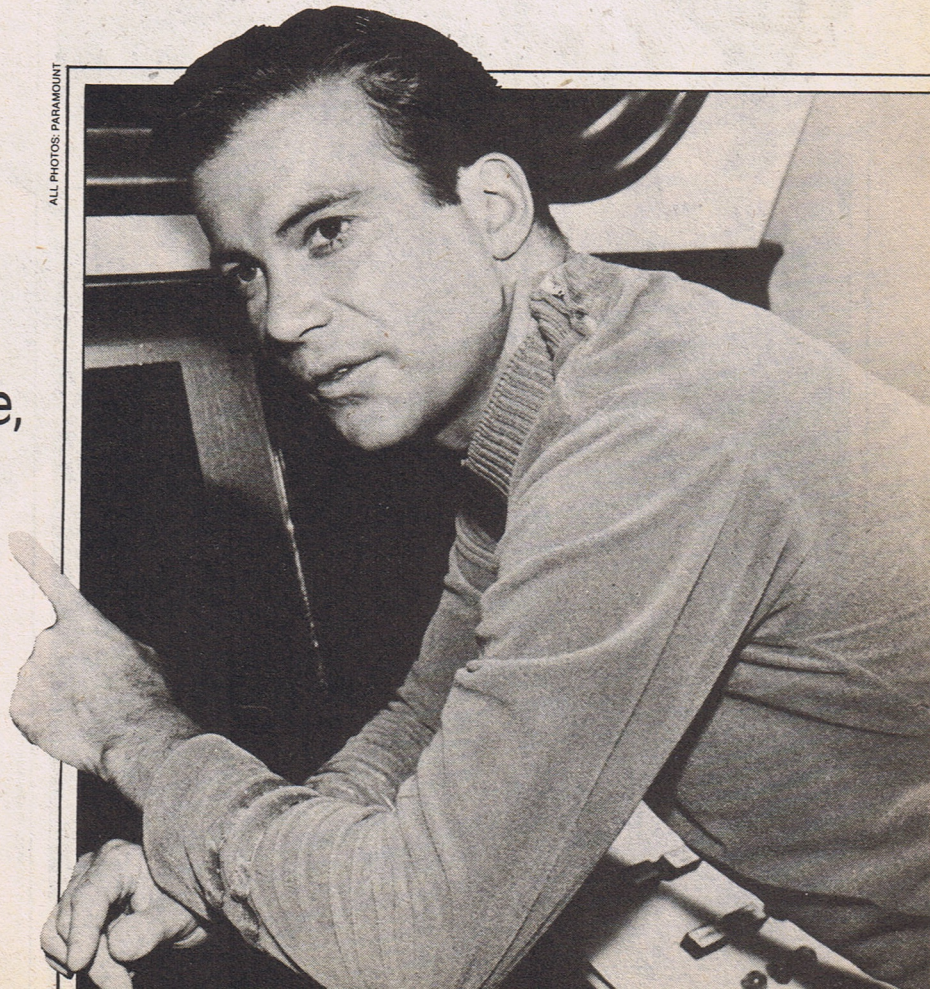
"For the rest of us, it was as though we'd never stopped acting together once the initial ice had been broken," explains Shatner, surveying the seeming chaos on the set in front of him. "Our timing, our manner of interacting, the way we reacted to each other, it could have been as though we'd gone off for a summer hiatus and then come back rather than almost 10 years. It was a source of astonishment to a lot of people, and for Bob [Wise], it must have been a little alarming. There he was, the director, suddenly faced with a cohesive whole, and he'd only really just begun to grasp *Star Trek*. But he's wonderful to work with, he really is. A very gentle and wise man."

While some of the other original members have stayed within the medium of television, Shatner is no stranger to the differing techniques of feature films, and finds the adjustment less difficult than some others.

"I've worked on many major motion pictures before this, but this is so much longer in the making because of the nature of the beast. I think everyone knows that working on a film is much, much slower than working on a television show—almost inconceivably slower in actuality, but ohh... There have been days—and there

“It's strange, this 10 year gap....Walking back onto the bridge of the "Enterprise" for the first time—the movie's "Enterprise"—was eerie, it was *deja vu*.”

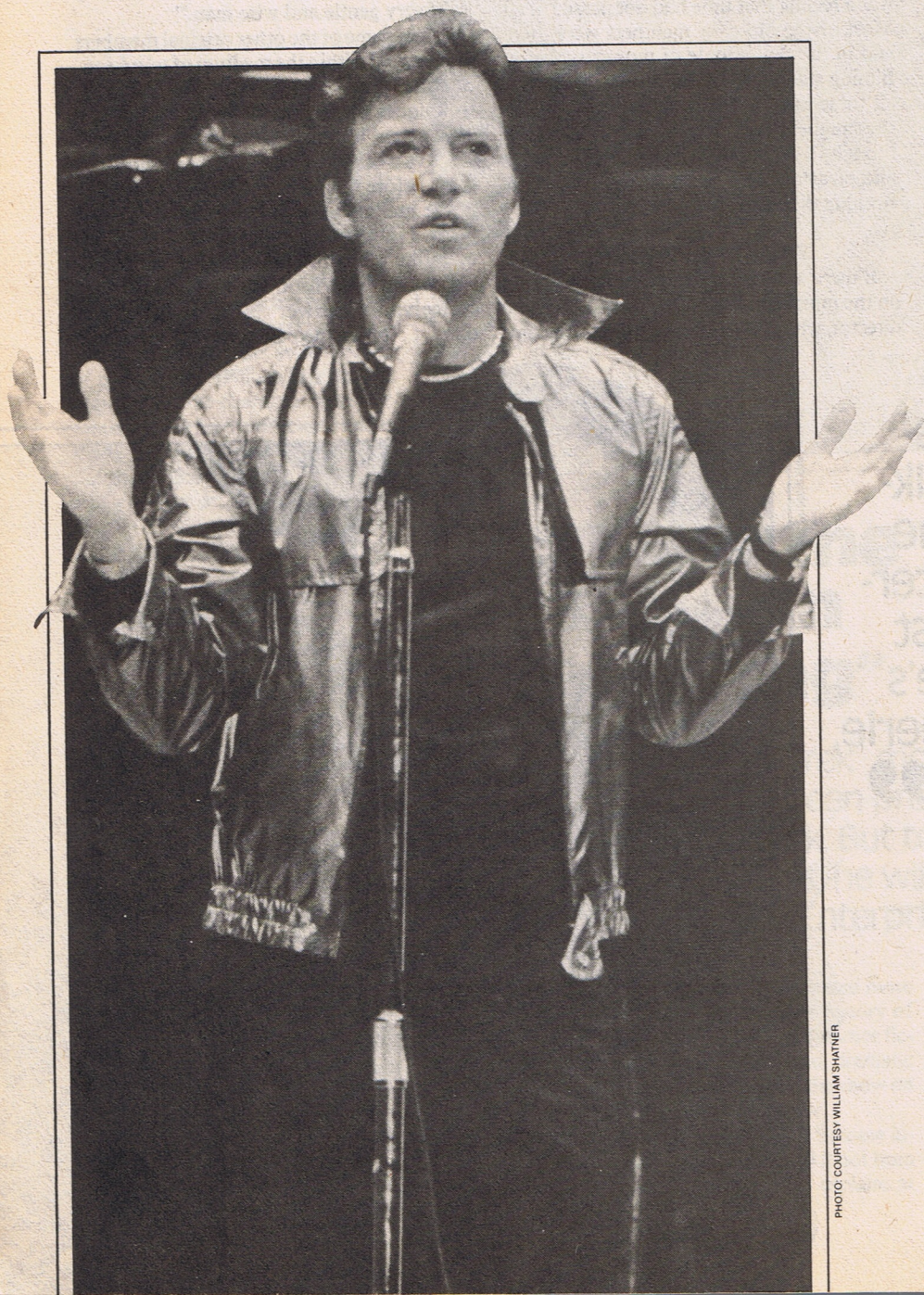
ALL PHOTOS: PARAMOUNT



will continue to be days—when we'll get maybe just one, two or three shots—in a whole day. It's the special effects, the constant attention to detail. There's no alternative and no one would want to sacrifice the kind of care and love that's being spent on the movie. But it can seem very tedious!

"On the other hand, to balance the picture, there will be days like today when we can do pages of script at a time. It makes up for the other type of day. And when it is going well, there's an excitement around, an incredible rhythm. I suppose the process is just a little more ponderous, that's all."

“...In “Star Wars” and “Close Encounters” we saw the kind of FX that are epic in proportion. By comparison, “Star Trek—The Movie” will be even bigger and, I think, better.”



Working Around the Effects

The special effects are not just responsible for delays on the shooting schedule. Because most of them will be added to the film after the acting has been finished, the cast is largely imagining events they describe or have to relate to.

"It does make it strange," muses Shatner, "and sometimes it can even make things difficult, but we got used to working that way on the series, so it's not completely alien to us. What happens on the set is that either Bob describes to us what we're meant to be in the middle of or watching, or they bring in sketches for us to look at. Obviously, there's a lot of action taking place on the viewing screen above the bridge. ... there's something happening out there that we can see—in fiction, that is. There's absolutely nothing happening out there that we actors can see, but you get used to acting and reacting to nothing," he laughs.

Because of his off-screen interest in space and science fiction, Shatner takes a great deal of interest in every aspect of the movie, not only the special effects. One of the other features of the television series was the sociological study of other civilizations, and that side of the show will, according to Shatner, be as much a part of the movie as any of the effects.

"The type of science-fiction movies currently being made are highly popular, and in *Star Wars* and *Close Encounters* we saw the kind of effects that are epic in proportion. By comparison, *Star Trek—The Movie* will be even bigger and, I think, better. I think that on the big screen, the epic quality of special effects is completely necessary, but in this film we've also attempted to retain the interaction of the characters and a story that suggests something larger than life. The combination of the two will be something really marvelous, and I suspect the final result will be very special.

"I've been wrong before, but I've been right on occasion too, and I hope this is one of those occasions!"

For William Shatner, the release of *Star Trek—The Movie* will be yet another stage in the career of Captain James Kirk, the character that he will probably always be remembered for above any other. He hopes that interest in the film will be strong enough to allow him to continue his readings and one-man show around the country, and also looks forward to the possibility of repeating his appearances with various philharmonic orchestras around the country. (He's already appeared in Los Angeles, Chicago, Houston and Seattle, reading extracts from science fiction in between music from *Star Wars* and *Close Encounters*.)

Meanwhile, as his presence is requested once more on the set, he leans forward and concludes, "It's going to be incredible when it's finished. I really believe that. You can get a feeling, you know [he stretches his arm toward the set], and what I get is positive all the way." ★

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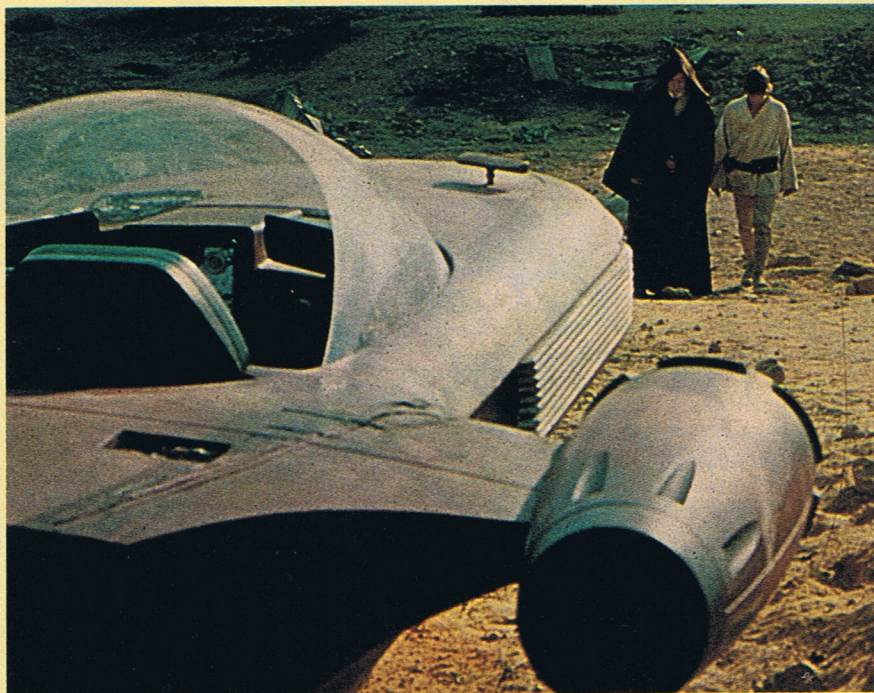
STAR WARS

The story has influences from all over the place," Lippincott says. "People have pointed out that they see suggestions of things from *Lord of the Rings* or *Flash Gordon* or *Dune* and there are a lot of influences from outside science fiction—like the Samurai tradition of Japan. That's part of the basis for the film's Jedi Warriors, although I doubt that many people outside of Japan will be too aware of it. Most importantly, the story relates to legend and fairy tale. It's what Grimm and Hans Christian Anderson were doing."

"It's space opera," George Lucas freely admits.

(From: "Creating the Space-Fantasy Universe of *Star Wars*," *STARLOG* #7, p. 21.)

The opposing forces in the film are clearly drawn: There is no doubt as to who are the "good guys" and who are the "bad guys." Compare Luke, the picture of teenage innocence, with the troops of the Empire and the evil Darth Vader.



(from #8, p. 41)



Ben Kenobi, with lightsaber poised, stands between Darth Vader and the escaping *Millennium Falcon*. Being one with the Force, he raises his weapon and allows Vader an opening. "You cannot win Darth. If you strike me down, I will become more powerful than you can imagine."



(from #8, p. 41)



(from #8, p. 72)

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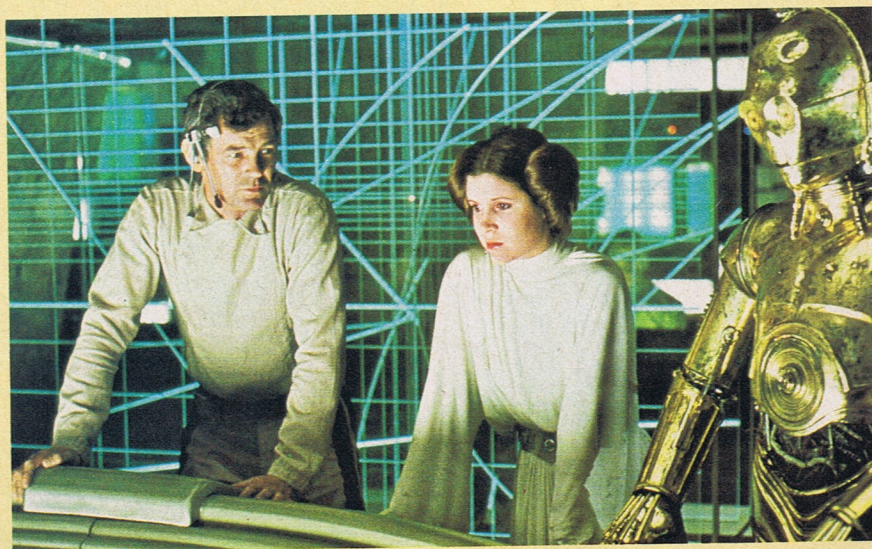


Right: Luke strikes a blow against the Empire. This is a test composite for the TIE fighters sequence. It has not yet been color corrected to show off the green TIE explosions.

(from #17, p. 57)

"The work that went into the making of this cine-magic is staggering. Over 70 people are listed in the 'Miniature and Optical Effects' credits for the film; hundreds more added their behind-the-camera expertise to the production. We salute these unseen craftsmen and their incredible achievements. Here we present the on-screen heroes of the ultimate experience for all SF and movie fans, **Star Wars.**"

(From "Welcome Back to the Wars:" STARLOG #8, p. 40)



(from #7, p. 26)

Right: C-3PO, Princess Leia and one of the rebel commanders anxiously await the outcome of the desperate raid on the *Death Star* from Yavin's moon.

CLOSE ENCOUNTERS

Steven Spielberg's production of *Close Encounters of the Third Kind* was the cover story of issue #12. His extraordinary vision of mankind's first alien contact was brought to life with breathtaking realism by a hand-picked crew of geniuses, who shared Steven's compelling vision of intergalactic brotherhood: We are not alone.

Spielberg was quoted in that issue: "I think that a lot of the positive aspects in the film's subject matter comes from the fact that this is an unknown phenomenon that causes people to wonder if it's fantasy or reality. In a way, this dictated to me the fact that this was not going to be a movie where people hanging around the base of operations were consumed and digested (by space monsters). I wanted to show a meeting of the minds. I'm very proud of the fact that our technology as we know it today could construct a base camp with enough apparatus that could glean the same kind of information from **them** as they could get from **us**. I just hope the film's final 35 minutes conveys the feeling that all this could happen last week as opposed to the future. I don't like the label 'futuristic.' When something strains in terms of credibility, audiences say, 'Yeah, well, that's very futuristic.'"

The Mothership, which arrives in rolling clouds, rises majestically from behind Devil's Tower. Doug Trumbull's cloud effects were the most memorable since the Red Sea sequence in *Ten Commandments*. Below: The Mothership continues its move over the tower and descends over the base camp. Mothership photography was handled by the very talented Dennis Muren, who is currently working on the *Star Wars* sequel.



ALL PHOTOS: © 1978 COLUMBIA (from #10, p. 82)

Below: Spielberg was undecided at one point concerning the aliens... should they be shown and how would the audience react? Right: David Ayres, who was working at the Burman's studio, displays one of the mechanical prototypes.



One of the most satisfying aspects of *Close Encounters* is the arrival of the UFOs themselves; saucer-shaped, pyramid, cuboid, city-scaped... the extra-terrestrial craft are probably the finest examples of optical effects ever to be created for the screen. Blended realistically with the live background, the saucers take part in a getaway chase along a highway, zip through tollbooths, soar over houses and, finally, land on Earth for the ultimate encounter.

As pleased as he is with the finished film, Doug Trumbull admits that it was not an easy task to handle. "*Close Encounters* was a greater problem for me today than 2001 was at that time." (Excerpted from STARLOG #12.)

Far right: Roy Neary, whose car has stalled, is "sunburned" by the bright light of an overhead UFO. The truck cab was rotated in a gimbal to achieve a "zero-gravity" effect. Lower right: Neary, his mind torn in desperation, tries to learn what is in his head. What is the meaning of the telepathic clue? Why has *he* been singled out? Could it have happened to anyone?

(from #13, p. 65)



(from #19, p. 67)

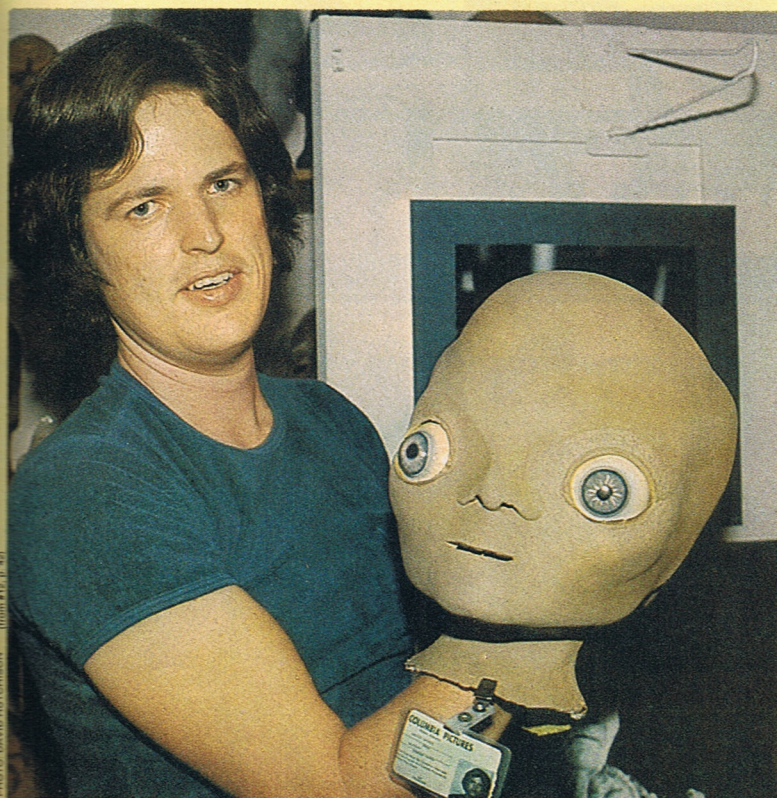


PHOTO: DAVID HUTCHINGS (from #18, p. 43)



(from #12, p. 42)



(from #12, p. 42)

SUPERMAN

Superman director Richard Donner was confident from the beginning: "Colin Chilvers will come out of this picture a new

special-effects star." He has. Chilvers, along with four others from the SFX team, won special Academy Awards for their work.

Right: Chris Reeve added 20 pounds of muscle in six weeks under the guidance of David "Darth Vader" Prowse. Below: Director Donner (left) explains a scene to Marc McClure, Jackie Cooper, Margot Kidder and Christopher Reeve. (*The Man of Steel Has Got to Fly*, #15, pp. 18-19)



PHOTO: © 1978 DC COMICS (from #15, p. 18)



PHOTO: © 1978 DC COMICS (from #15, p. 19)

BODY SNATCHERS

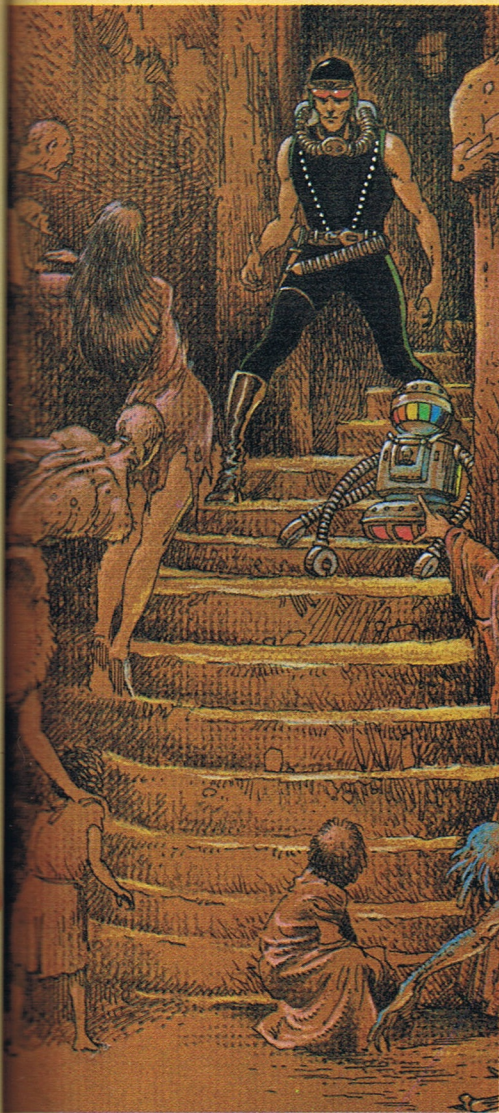
One of the best remakes in the history of science-fiction cinema is the new *Invasion of the Body Snatchers*. Full-grown pods ready for take-over are carried away from the distribution point by pod people. The trouble all starts when intelligent alien spores arrive on Earth one day (right).



PHOTO: © 1978 UNITED ARTISTS (from #16, p. 27)



PHOTO: © 1978 UNITED ARTISTS (from #16, p. 27)



ART: © 1978 WILLIAM STOUT (from #17, p. 28)

BUCK ROGERS

Buck Rogers is the original space hero. A few months after the 50th anniversary of his first appearance, the first wide-screen, full-color cinematic treatment of **Buck Rogers** opened nationwide. While the film does not follow the legend too closely, actor Gil Gerard gives a fine, light portrayal of the irrepressible man of ac-

tion.

Gerard: "It was fun, all of it. There I was with these big toys to play with—like the mock-up of the space shuttle. I was a space pilot, with my hands on controls that really worked. . . . It was wild! It's so easy for me to get into something like that." (**Buck Rogers Becomes the Movie**, #21, p. 52)

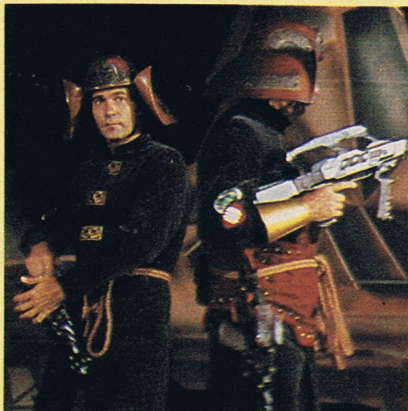
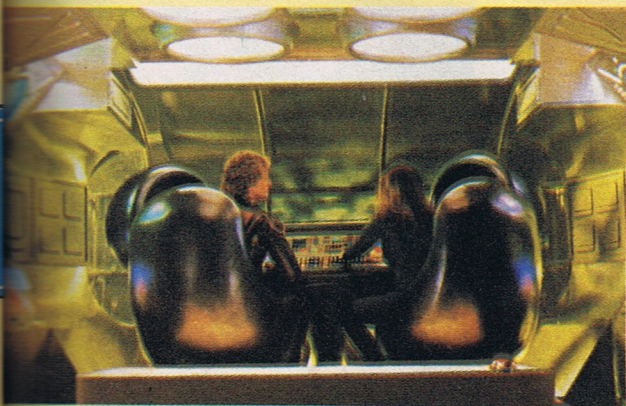


PHOTO: © 1979 UNIVERSAL (from #21, p. 51)

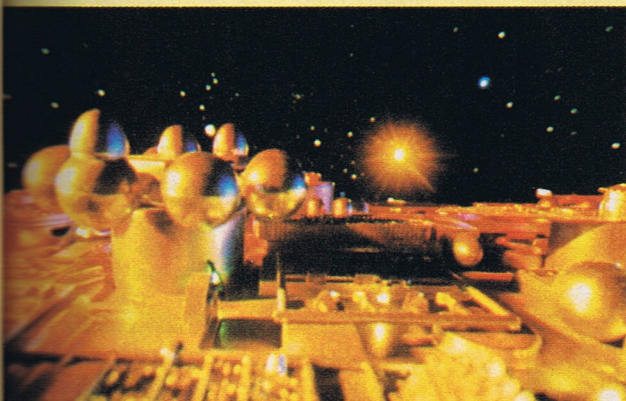
Left: Preproduction sketch by artist William Stout shows Buck and Twiki entering the remnants of Old Chicago. Above: Buck, disguised as one of Princess Ardala's soldiers, sabotages the secret invasion fleet. Right: Kane's attack craft return to the flagship after investigating Buck's shuttle.



PHOTO: © 1979 UNIVERSAL



PHOTOS: COURTESY LUIGI COZZI (from #18, p. 67)



(from #18, p. 68)

STARCRASH



(from #18, p. 66)

Starcrash is the brainchild of Italian producer/director Luigi Cozzi. It has a little bit of everything. Top left: Marjo Gortner and Caroline Munro (Stella Star). Bottom left: The floating city. Left: Munro with David Hasselhoff—Stella's avenging prince from the stars.

RECENT FILMS

Below: Richard Chamberlain discovers the secret to an ancient prophecy of cataclysmic doom in *The Last Wave*. Left: Artificial evolution is responsible for the creation of these humanimals in the recent update of H. G. Wells' *The Island of Dr. Moreau*.



PHOTO: © 1977 AIP (from #6, p. 12)

During the past three years STARLOG has covered a variety of new and recent SF films: the trend-setters and the remakes; fantasy films and hardware films; explorations of humanity's inner nature and voyages to the vast reaches of space; future societies and society's end. In short, science-fiction cinema in the 60s and 70s has continued to investigate the manifold themes that have been established in the classic SF literature.



PHOTO: © 1978 UNITED ARTISTS (from #17, p. 13)

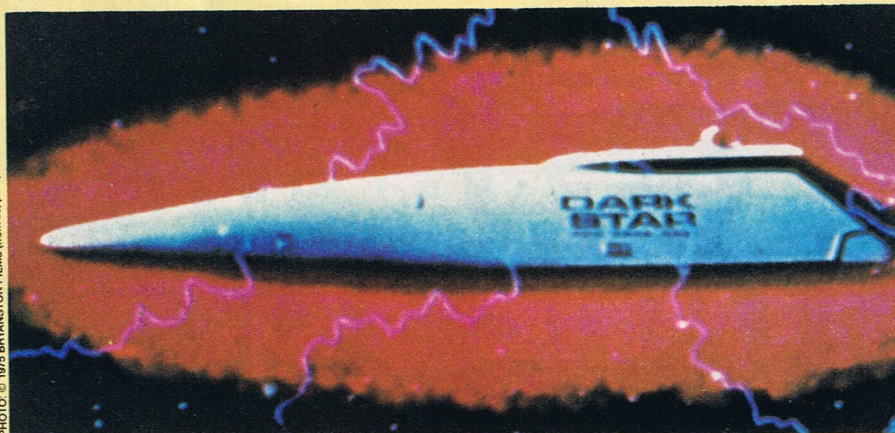


PHOTO: © 1975 BRYANSTON FILMS (from #3, p. 49)

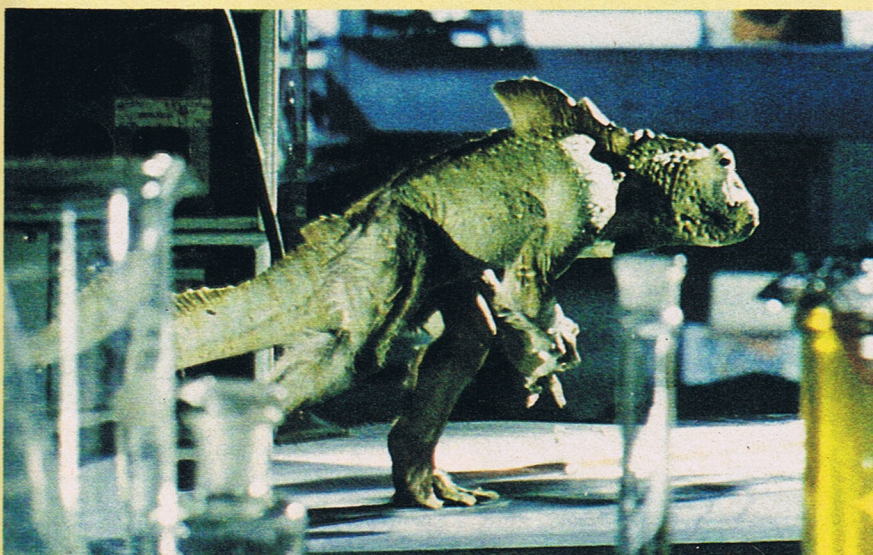
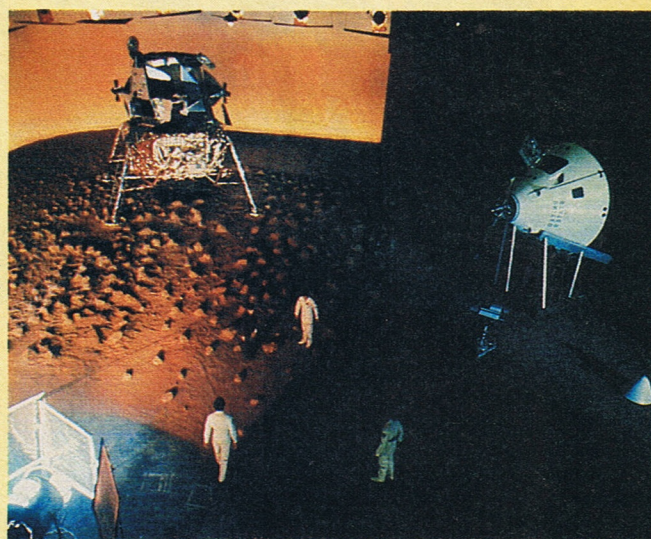
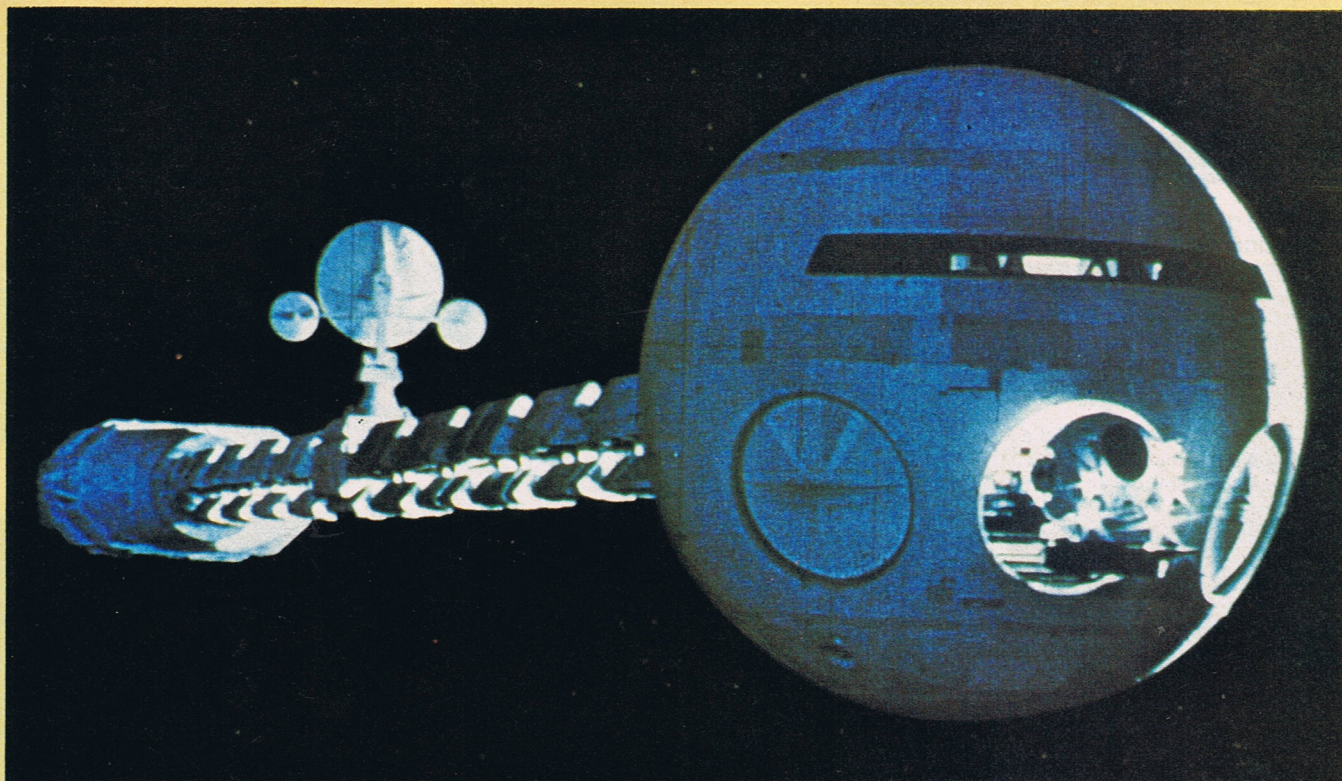


PHOTO: © 1976 MGM (from #2, p. 20)



PHOTO: © 1966 20TH CENTURY-FOX (from #16, p. 35)

Above: Arthur Kennedy, Donald Pleasance and Stephen Boyd take a *Fantastic Voyage* in the human bloodstream to destroy a blood clot in the brain from the inside. Above left: Special effects from *Dark Star*, a low-budget satirical classic. Left: Carousel promises "renewal" to the lucky ones in *Logan's Run*.



Top: 2001: A Space Odyssey is perhaps the most talked-about film in the history of science fiction. Pictured here is the starship, *Discovery 1*, with a shuttle emerging from the forward bay. Above left: From the master of stop-motion animation, Ray Harryhausen, comes *Sinbad and the Eye of the Tiger*, filmed in Dynamation. Above: Dedication to the agency and its goals causes the director of NASA to fake a manned Martian landing in *Capricorn One*. Things get out of hand when he orders the deaths of the three astronauts. Left: Mutated killer fish stalks its unsuspecting prey in *Piranha*, a low-budget, stop-motion shocker from young director and SF fan Joe Dante.

CLASSIC FILMS

The golden era of science-fiction cinema is considered by many to be the decade from 1950-1960. In an age before the development of sophisticated space hardware, before satellites revealed the grandeur of the Earth from space and the faces of the other planets as

well, a group of incredibly talented filmmakers brought the future to our doorstep. We've selected five representative films from the period: two stories of space travel, two very different treatments of the "invasion" theme and an adaption of H.G. Wells' classic tale of time travel.

Right: Rod Taylor feels the sting of a Morlock's whip in the distant future, from *The Time Machine*. Below: Crewmembers of U.P. Cruiser C57D watch an eclipse from space in *Forbidden Planet*. Below right: Earth scientists & Metalunan leader in *This Island Earth*.



PHOTO: © 1960 MGM (from #13, p. 72)

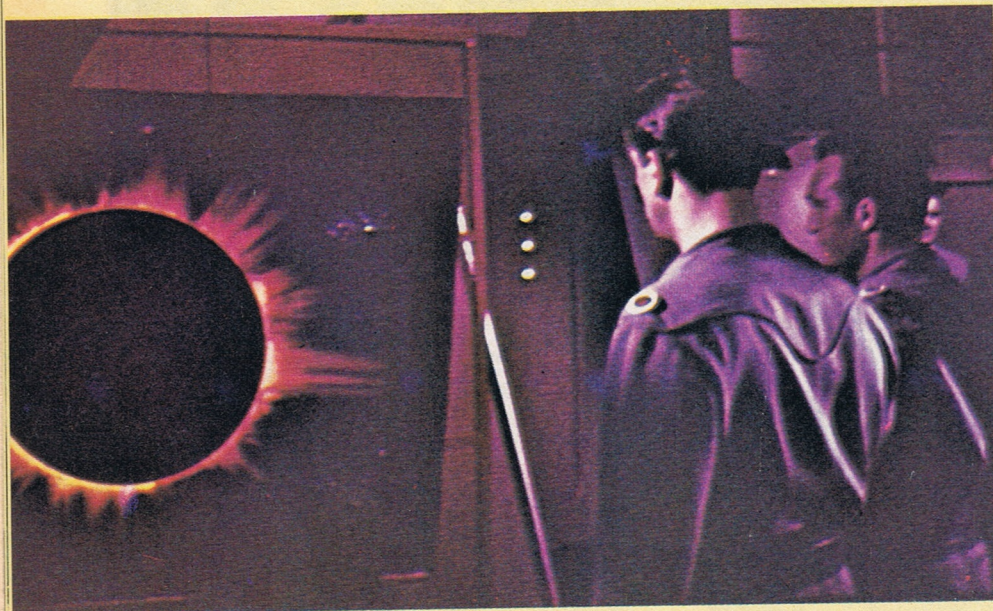


PHOTO: © 1956 MGM (from #6, p. 74)

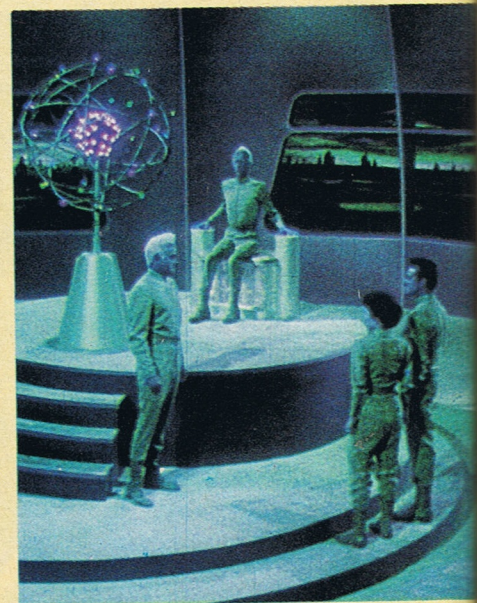


PHOTO: © 1955 UNIVERSAL INTERNATIONAL (from #15, p. 76)

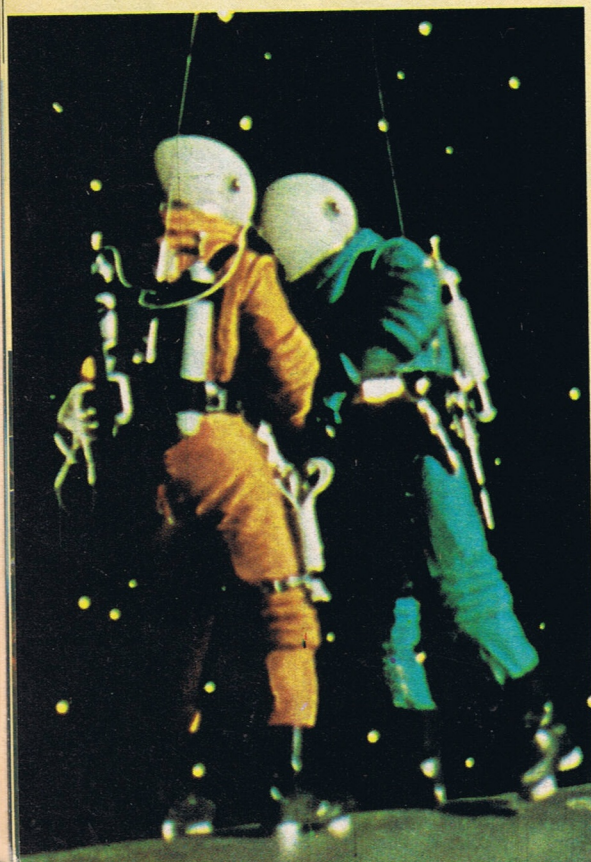


PHOTO: © 1950 UNITED ARTISTS (from #6, p. 19)



PHOTO: © 1953 20TH CENTURY FOX (from #4, p. 11)

Left: In George Pal's *Destination Moon*, astronauts wore color-coded uniforms (an idea later picked up by *Star Trek*, et. al.). Robert Heinlein wrote the script and Chesley Bonestell did the matte paintings and some set design. Above: The tentacled leader of the *Invaders from Mars*. The film's original ending was considered "too scary" and was changed after its initial release.

Below: Robby as he appeared before the cameras in *Ark II* and in STARLOG #7. The history of SF's most famous and unique robot was fully explored. Bottom: Dan Striepeke, who with John Chambers helped revolutionize makeup in the *Apes* series, was interviewed for STARLOG #12. Veteran makeup artist and innovator Dick Smith, whose work is among the most highly respected in the field, was also interviewed.

BEST OF SFX

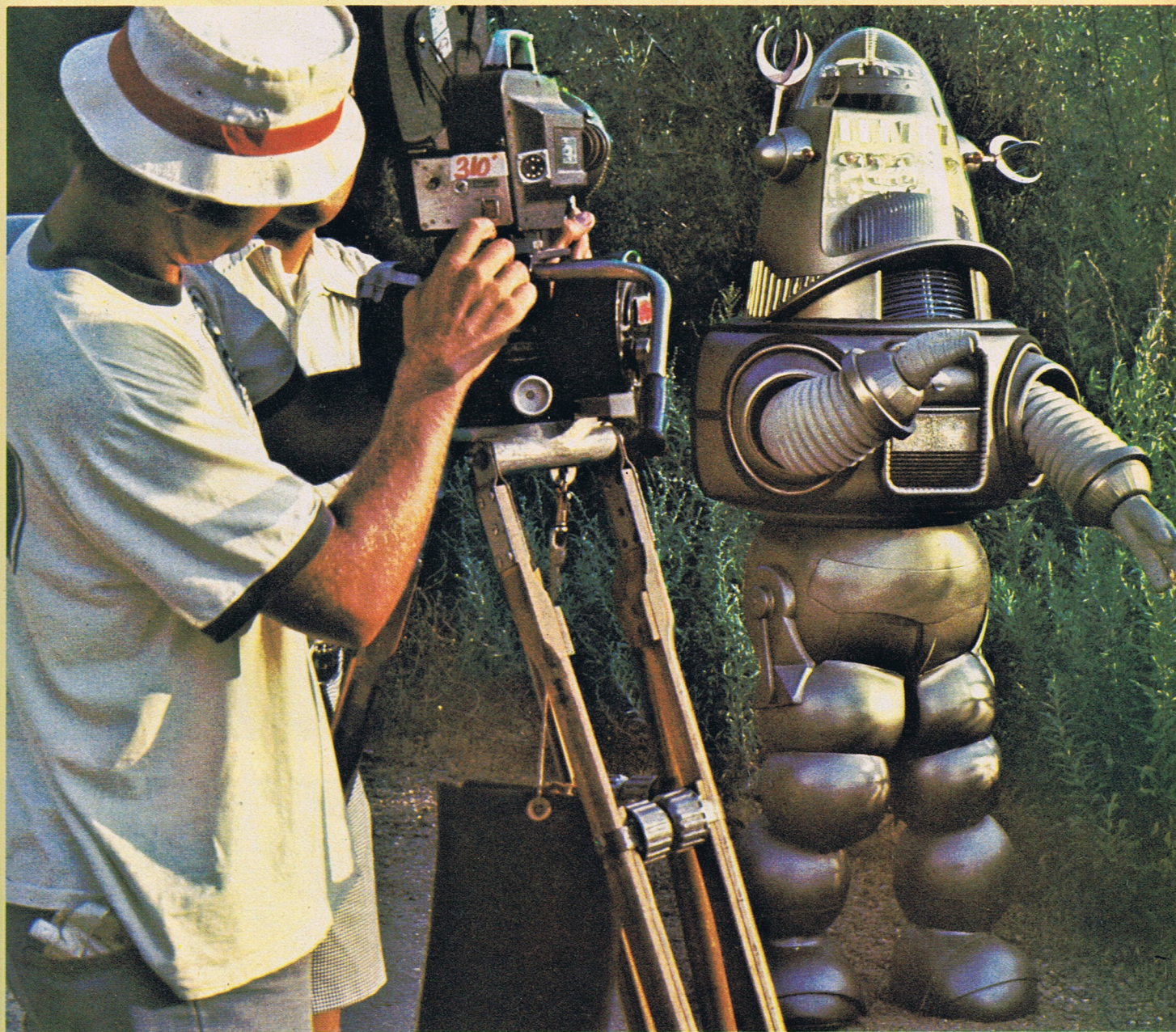


PHOTO: 1977 FILMATION (from #7, p. 64)

STARLOG's series of articles on the field of special effects began in Issue #6. The introduction to the series is as true now as it was then: "Since STARLOG first appeared not quite a year ago, no single subject has been more requested by readers than special effects. Letters have asked to see behind-the-scenes photos, to catch glimpses of 'how they do it,' to read explanations of the amazing technology involved: to learn the secrets of visual magic.

"Okay. You asked for it, you got it!"
(STARLOG #6, p. 61.)



PHOTO: COURTESY DAN STRIEPEKE (from #12, p. 56)



PHOTO: © 1963 PARAMOUNT (from #15, p. 68)

Above: STARLOG has explored many diverse fields in its SFX series. Who can forget the sound of the Martian heat ray from *War of the Worlds*, described in issue #15, page 68? Right: Brick Price with one of his *Project: UFO* miniatures; issue #20. Lower left: Joe Viskocil and Joe Johnston behind the scenes on *Star Wars*; issue #17. Lower right: Model animation with Gene Warren on *Land of the Lost* from issue #8.



PHOTO: DAVID HOUSTON (from #20, p. 67)

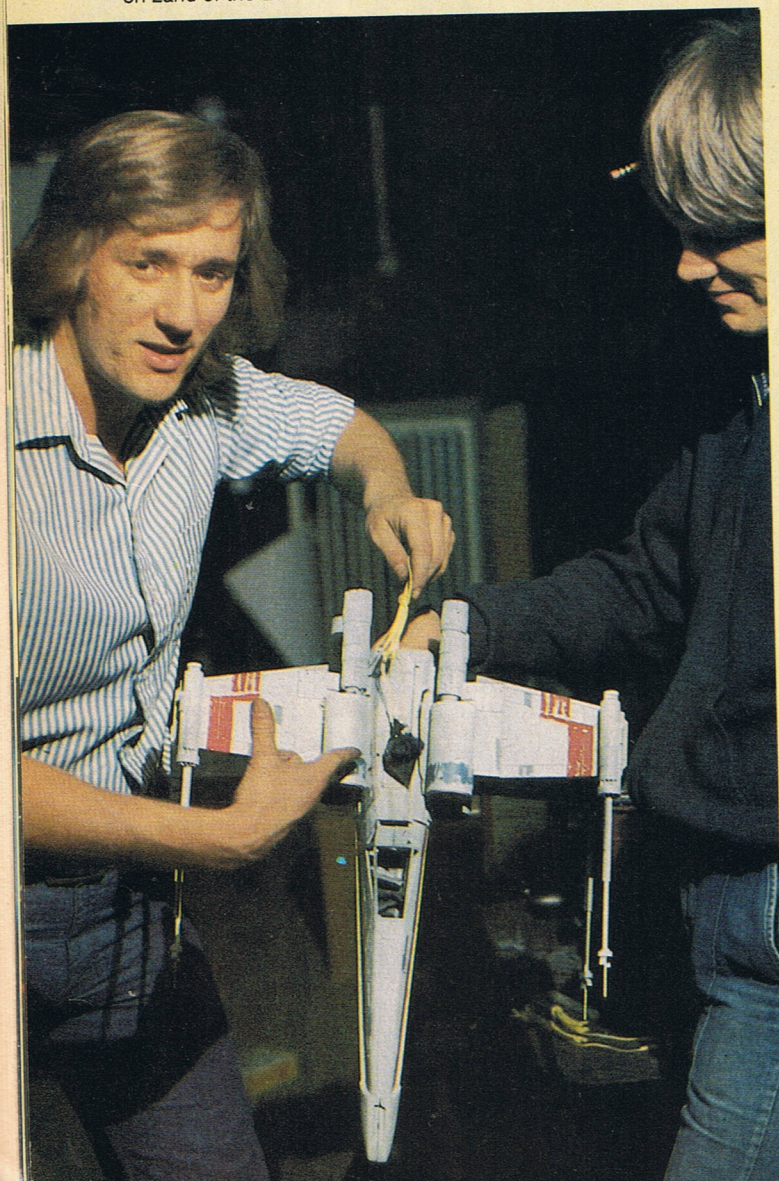


PHOTO: © 1977 20TH CENTURY-FOX (from #17, p. 58)

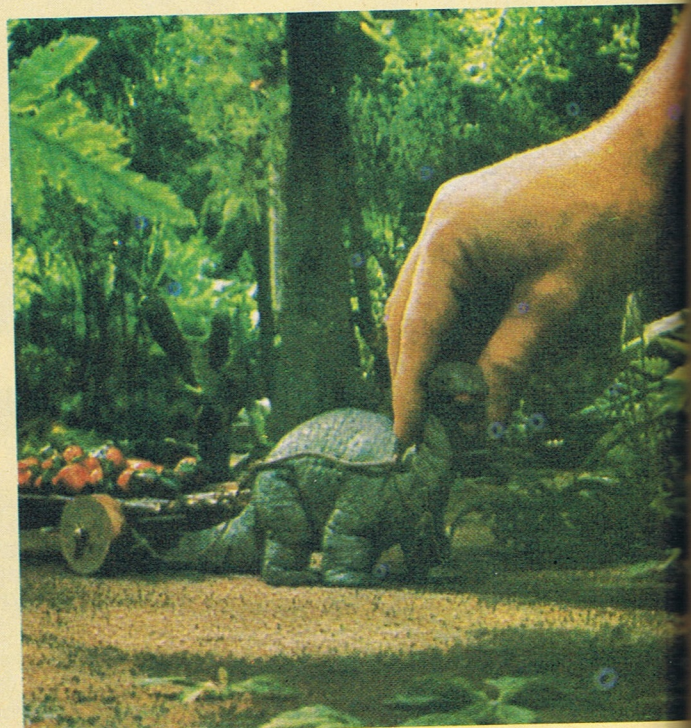


PHOTO: © 1975 EXCELSIOR ANIMATED MOVING PICTURES (from #6, p. 51)

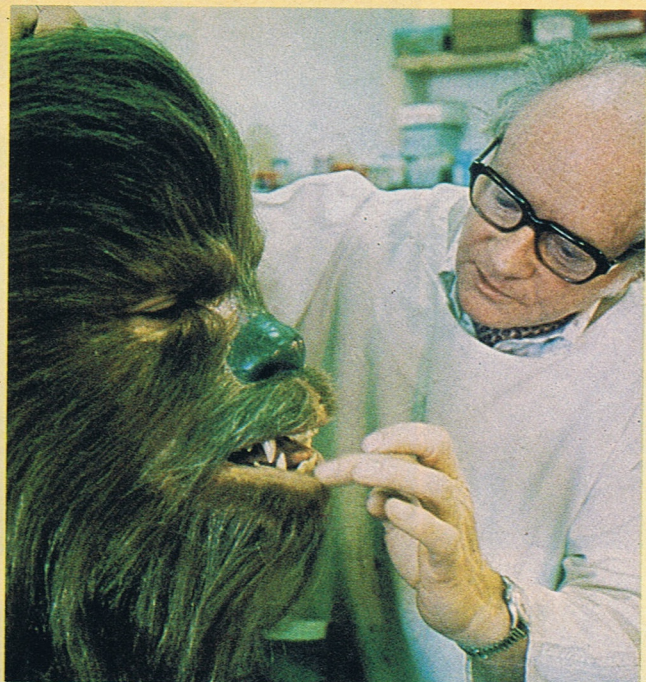


PHOTO: © 1977 STAR WARS CORP. (from #11, p. 69)



PHOTO: COURTESY DAVID ALLEN (from #21, p. 67)

Above: Stuart Freeborn applies final touches lovingly to Chewbacca during the live-action filming of *Star Wars* in issue #11. Rick Baker's gorilla creations and John Chambers on *The Island of Dr. Moreau* were also spotlighted. Above right: David Allen with his Kong model from the VW commercial; issue #21.

Below: Alec Guinness works his way across the live-action set on *Star Wars*. Issue #14 featured an interview with matte artist P.S. Ellenshaw (now known as Harrison Ellenshaw) who showed readers how matte painting must remain the "invisible art." Ellenshaw is now at work on Disney's forthcoming *The Black Hole*.

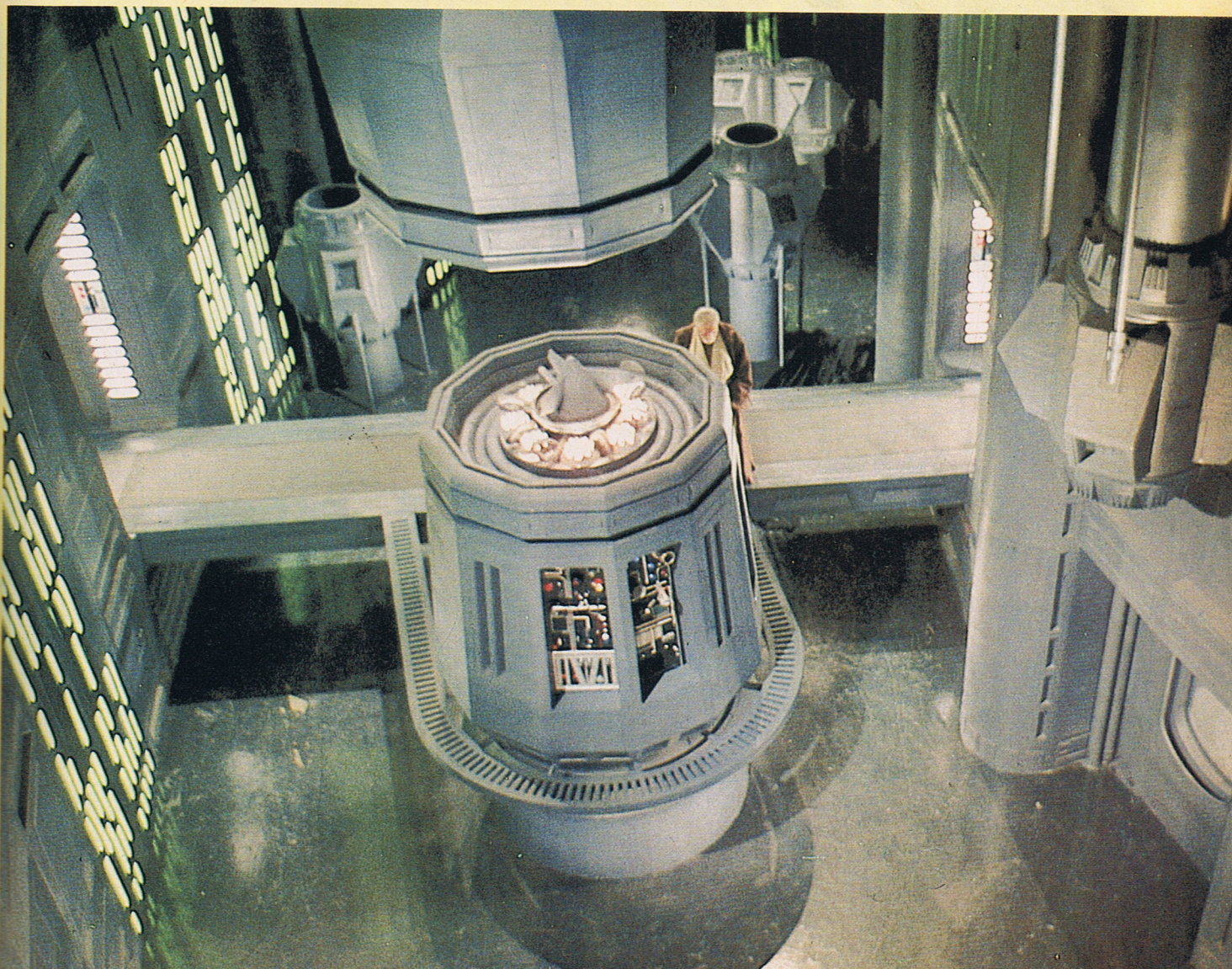
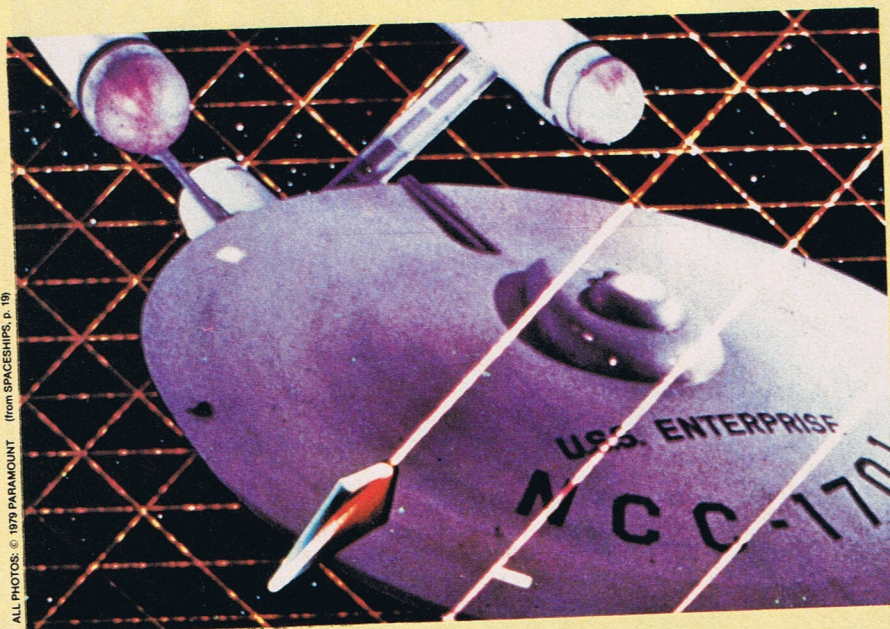


PHOTO: © 1977 20TH CENTURY FOX (from #14, p. 68)

STAR TREK



ALL PHOTOS © 1979 PARAMOUNT (from SPACESHIPS, p. 19)

(from #18, p. 69)



Above: From the infamous *Star Trek* "Bloop-er Reel"—outtakes from the TV shooting: "The planet acts as a giant suppository . . ." Both the shot of Spock with his sucker and the misspoken line were cut. Below: Kirk tells Oxmyx he wants "A Piece of the Action," one of the best-liked shows.



(from #1, p. 35)

Top: The *Enterprise* and crew find themselves in a tight bind, as "The Tholian Web" closes around them ever more tightly. Above: "The Trouble with Tribbles" was that each one could breed independently of other tribbles, dependent on the available food source. This episode, written by STARLOG columnist David Gerrold, almost won a coveted Emmy award. It was beaten out by "City on the Edge of Forever," written by David's friend and mentor, Harlan Ellison, now a mainstream author.

Star Trek is where it all started for us. In fact, STARLOG #1 was originally conceived of as a *Trek* "one-shot special." But the number of *Trek*

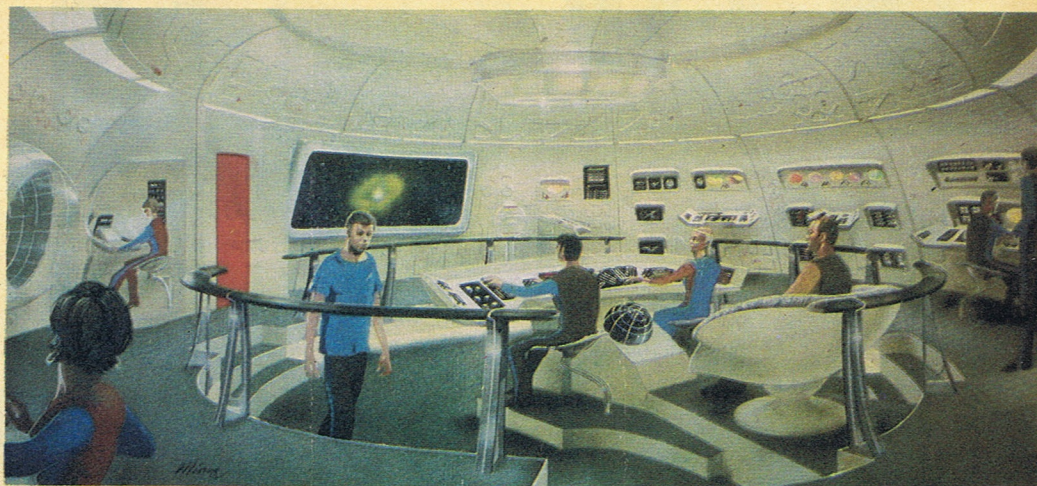
fans was such that the first issue was practically a sell-out, and so STARLOG was launched. In 1976, *Star Trek—The Movie* was announced and Trekkers around the



(from #1, p. 32)



ART: COURTESY MIKE MINOR

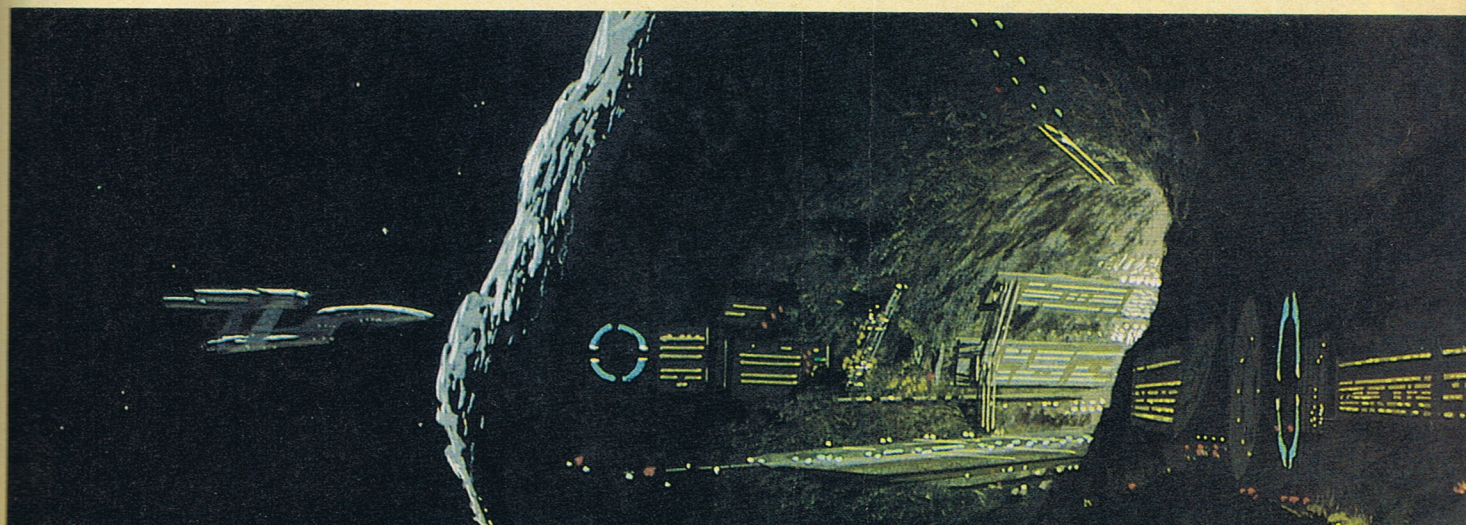


ART: COURTESY MIKE MINOR/PARAMOUNT (FROM #1, P. 43)

world went wild. The success of *Trek* in reruns is legendary... each year the number of dedicated Trekkers grows by leaps and bounds. In our second issue, November 1976, Gene Roddenberry told us, "I'd like to use all the original production people on the film. . . I think the story with them is the same as it is with the actors. If available, they'd like to do the film." (The *Star Trek* Movie, #2, p. 13)

"On Friday, January 26, 1979—124 days after it all began on the previous August 7—*Star Trek—The Motion Picture* finally wrapped principal photography. Applause, laughter and slaps on the back greeted this final take for Bill Shatner, Leonard Nimoy and DeForest Kelley—the Three Musketeers, as director Robert Wise has affectionately nicknamed them—when the three leads said their final lines at 4:50 that afternoon. However, cameras continued to roll well past 10:00 that evening as Wise completed scenes with Stephen Collins (Decker) and Persis Khambatta (Ilia)." (Star Trek Report, "It's a Wrap!" #22, p. 29)

Top center: Gene Roddenberry explains scene set-up to Bill Shatner as Nichelle Nichols listens in. Top: Mike Minor's preproduction painting of the *Enterprise* bridge, fairly accurate except for costume designs. Compare it with the bridge from the TV show (left). Below: Ralph McQuarrie's vision of the *Enterprise* approaching a starbase.



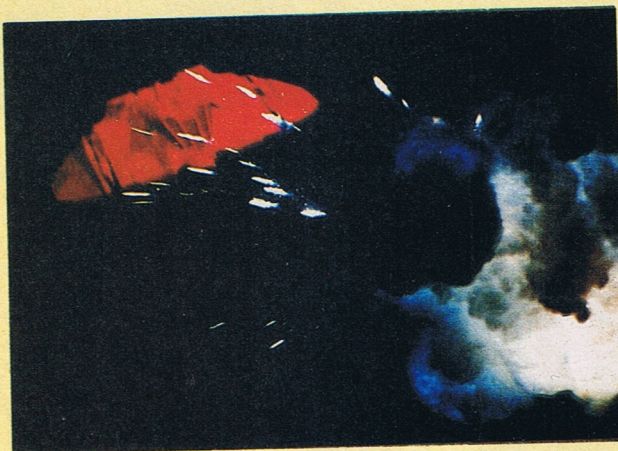
ART: COURTESY RALPH MCQUARRIE/PARAMOUNT (FROM #17, P. 48)

GALACTICA

In the wake of the *Star Wars* phenomenon, amid a record-breaking ABC-TV promotional campaign, came **Battlestar: Galactica**. A large-scale space opera, the series drew upon the talents of *Star Wars* veterans John Dykstra, Joe

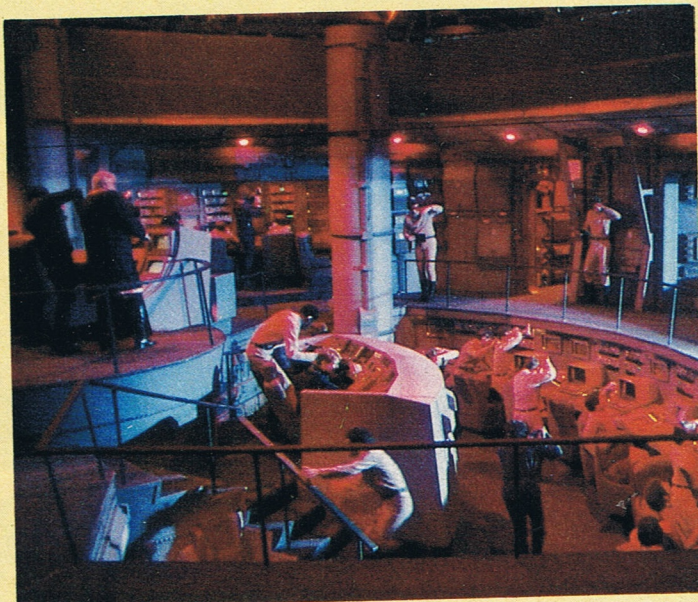
Viskocil and Ralph McQuarrie. The promotional push resulted in solid ratings for the earliest episodes. Though ratings sagged in mid-season, the release of the premiere episode as a feature film in "Sensurround" served to renew enthusiasm for many.

Opposite page: Jensen on Athena: "I first thought of her as being a bit straight, but as the show got going, she got spunkier (*Adama's Daughter Grows Up*, #19, p. 30) Production artist Ralph McQuarrie: "I was happy before, but this is a bigger deal. It's more exciting, and . . . more." (*Man of Light & Vision*, #17, p. 36) Advice to aspiring technicians from John Dykstra: "When you start out for Hollywood, make sure that you have a real skill to sell, something that you are really good at." (*SFX Careers, Part 1*, #22, p. 57) Richard Hatch: "I just love science fiction. A lot of SF is very spiritual, metaphysical." Dirk Benedict: "Apollo is more mature; he thinks of the future. (*Two Crazy Kind of Guys*, #18, p. 24)



ALL PHOTOS: © 1978 UNIVERSAL (from #17, p. 63)

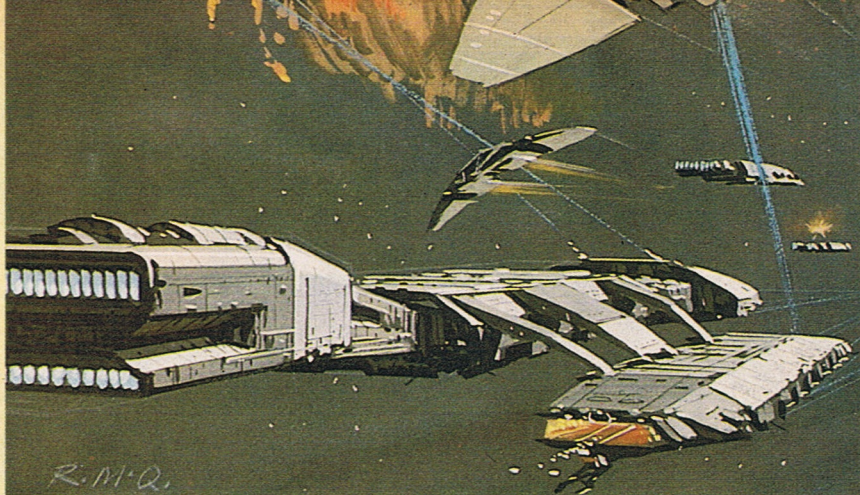
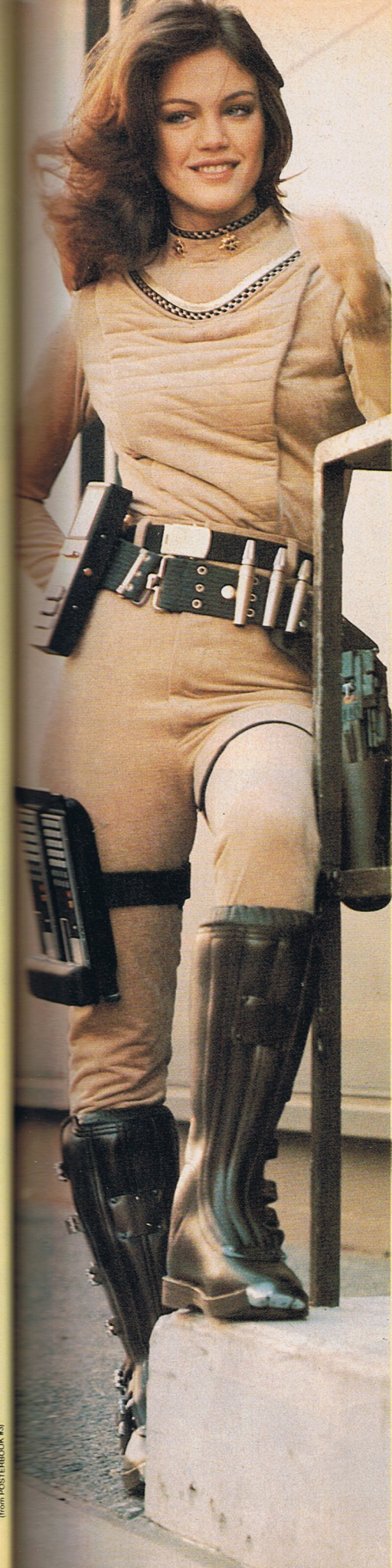
Pyrotechnician Joe Viskocil: "I insisted on some sort of continuity of design to the explosions themselves." (*SFX: Explosions for Miniatures*, #17, p. 58) "The most spacious, complex and intricate bridge set ever constructed." (*The Galactica Bridge Set* #21, p. 28) A lone Cylon stalks a frontier planet in the episode called "The Lost Warrior."



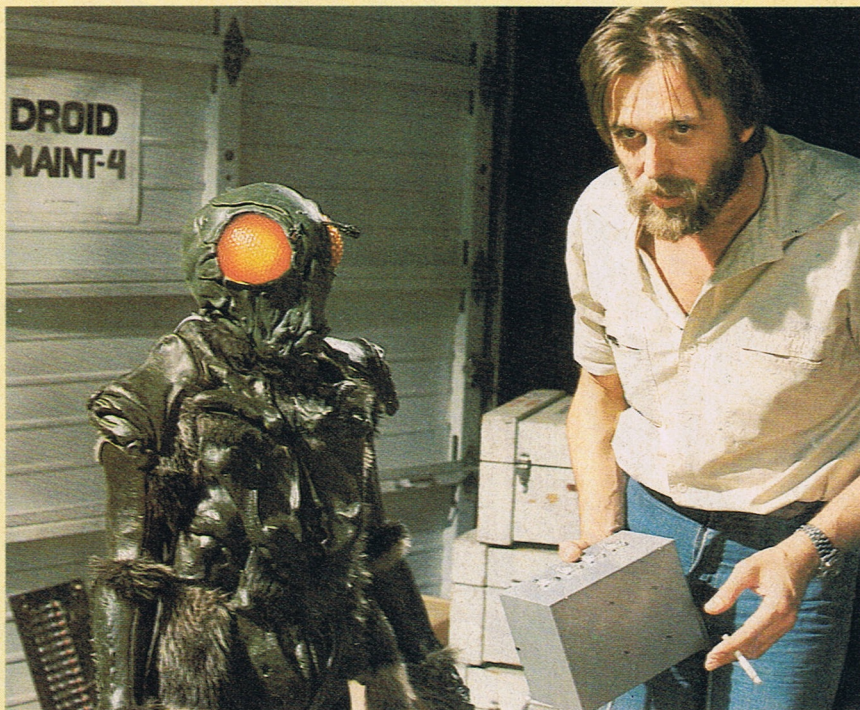
(from #18, p. 27)



(from #21, p. 28)



ART: COURTESY RALPH MCQUARRIE/UNIVERSAL (from #17, p. 41)



(from POSTERBOOK #1)



(from #19, p. 30)

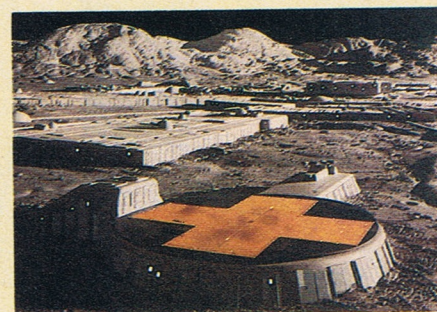
(from #15, p. 53)

SPACE:1999



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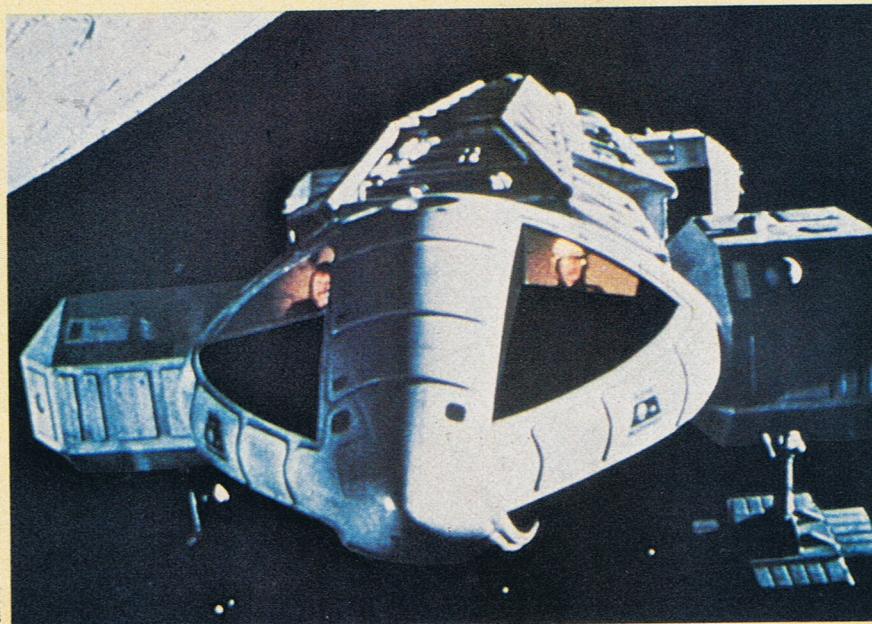
(from ALIENS, Cover 1)



(from FANTASTIC WORLDS, Cover 1)

Space: 1999, like *Star Trek* before it, has grown in popularity since its cancellation. Now in syndication, it reaches a larger, more enthusiastic audience than ever before. Unlike *Trek*, just about every episode is loaded with spectacular special effects, courtesy of the FX team of Nick Alder and Brian Johnson. *Space* featured more aliens, spaceships, space battles, sabotage, braindrains and startling transformations than any other short-lived series has or is likely to have in the near future.

Above: Alan Carter (Nick Tate) finds an unconscious Koenig (Martin Landau) in "The Chrysalis A-B-C." Top right: Maya (Catherine Schell) is flanked by two alien creatures she's been known to turn into. Middle right: Moonbase Alpha. Right: Close-up of one of the Alpha Eagles. The nose cone detaches for emergency use.

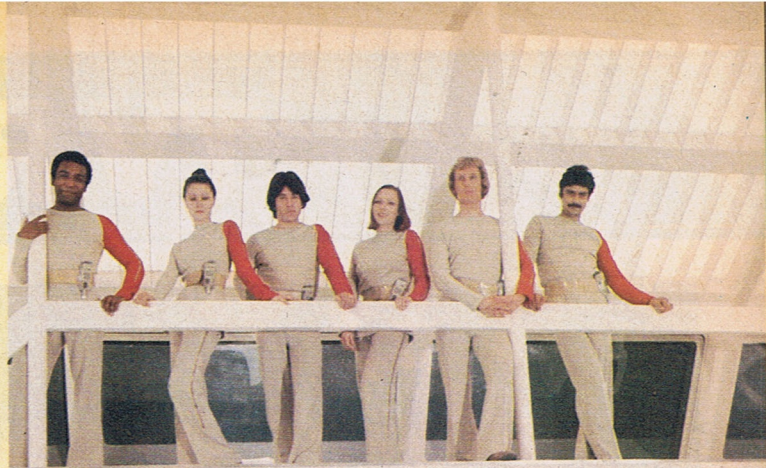


(from SPACESHIPS, p. 30)



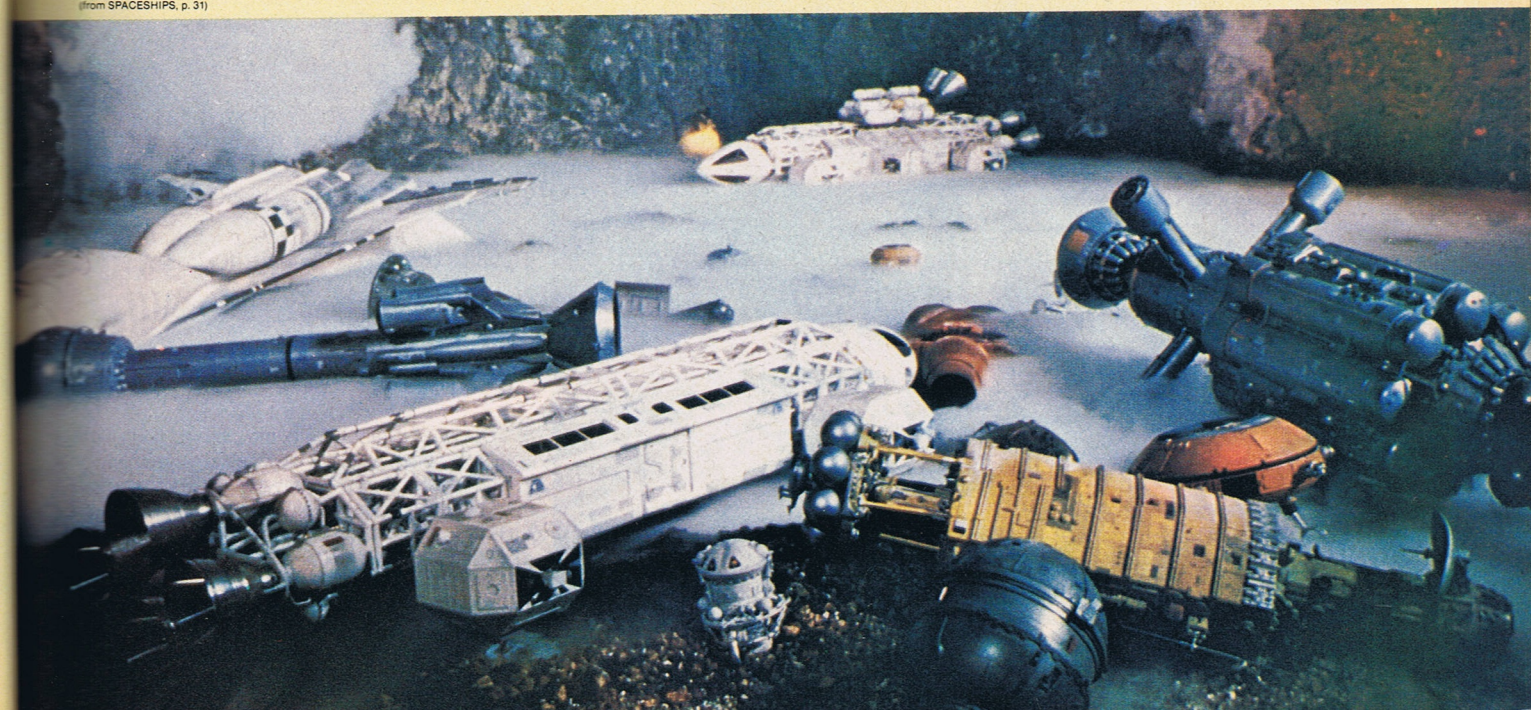
Above left: Alan Carter is about to have his life force drained from him to feed the biological computer, Psyche, in "Metamorph." Below: In "Dragon's Domain," this "Sargosso of

(from SPACESHIPS, p. 31)



(from #4, p. 52)

space" sequence utilized quite a few ships that had appeared in previous episodes. Above right: Never-before-published photo shows all of the principals from the first year of Space.



TV ROUND-UP



PHOTO: CBS (from #17, p. 50)



PHOTO: CBS (from #17, p. 50)



PHOTO: NBC (from #9, p. 57)

Science fiction on television has come a long way since the advent of the medium back in the 1930s. It wasn't until 1949 that Captain Video, the original SF-TV offering, made its way to the nation's airwaves; it was one of the first nationally televised series.

STARLOG's view of the field has included such features as The Golden Age of SF Viewing in issue #9, numerous Log Entries and an annual preview of upcoming series and specials. The following pages highlight some of the more colorful coverage in the past three years; everything from superheroes to superspoofs, some flying through space, others through the depths of the oceans. We've reviewed some of the more popular series as well as those that died quick deaths. We've also looked at a few specials that deserve particular merit. So, sit back and enjoy the show.

Spider-Man (above left), the web-slinging sleuth, hasn't been as lucky on TV as in his comic book adventures. Spidey appears in irregularly scheduled specials. Not so for the Incredible Hulk (above) whose eerie transformations have become a staple on CBS for the past two years. Left: The crew of the ill-fated *Fantastic Journey*. See the article and episode guide in issue #9.



PHOTO: CBS (from #10, p. 10)



PHOTO: CBS (from #6, p. 43)

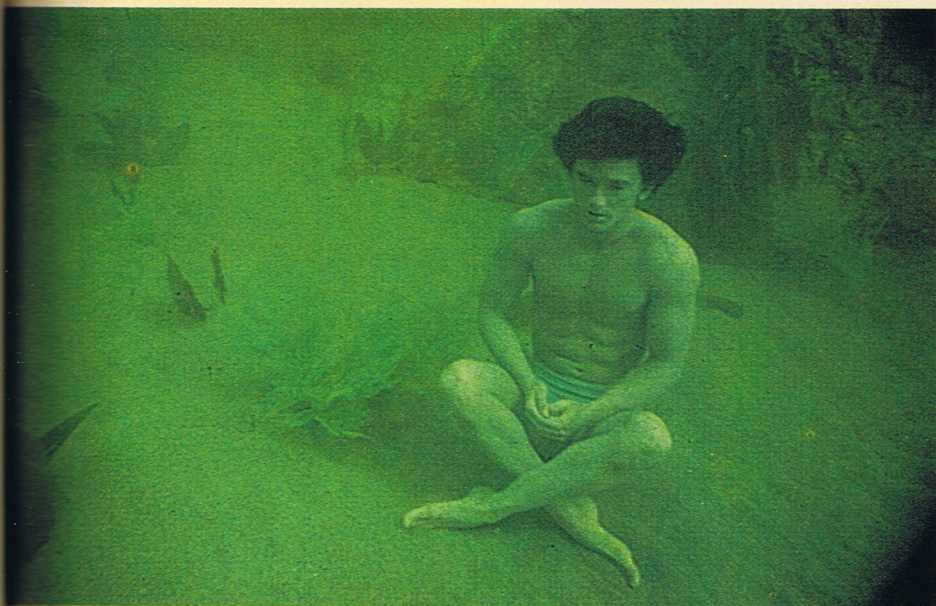


PHOTO: NBC (from #6, p. 20)



PHOTO: NBC (from #6, p. 10)

Lynda "Wonder Woman" Carter (above left) was another in the CBS line-up of comic book characters; "was" since the network decided to drop the series. Captain Marvel (above right) was part of CBS' *Shazam/Isis Hour*, a Saturday morning series. Marvel's flight ended after the first season. Patrick Duffy, as *The Man from Atlantis* (below left), tells STARLOG readers, in issue #9, "I'm not a swimmer." After four specials, the series ran for one year. In issue #8, STARLOG reviewed Gene Roddenberry's *Spectre*. A tale of black magic and sorcery, *Spectre* was a successful telefilm starring Robert Culp and the late Gig Young. Though the possibility of a series was there, *Spectre* never made it.



PHOTO: ITC (from #5, p. 51)



PHOTO: CBS (from #19, p. 52)



PHOTO: CBS (from #9, p. 41)



PHOTO: ITC (from #10, p. 10)

In 1972, the team of Gerry and Sylvia Anderson, with the creative aid of Reg Hill, came out with *UFO* (above left). *STARLOG* covered the series with an article and episode guide in issue #5. *Star Wars* was revisited in a TV special last fall (above right), which found our heroes in search of Chewbacca. Shown here is his wookie grandfather, Itchy. *Logan's Run* (below left) was an outgrowth of the movie. *STARLOG* published an episode guide in issue #13; the series ran for one season. Patrick McGeehan starred in the popular British series, *The Prisoner*. Now in syndication, the show is an SF hybrid of such classics as Orwell's 1984 and Kubrick's 2001. An episode guide was featured in *STARLOG* #11.

Project: UFO (right), a Jack Webb production aired on NBC, drew its material from the now-defunct *Project Bluebook*, the U.S. investigation of unidentified flying objects. *Lost in Space* (below) has such an enthusiastic following that we were inundated with requests for an episode guide. The wishes were granted in STARLOG #21, which included an extensive article and complete episode guide.



PHOTO: COURTESY ROBERT CAIN/CBS (from #21, p. 34)

Quark (below) was the story of an intergalactic garbageman, Richard Benjamin, that itself hit the dumps after one short season. Last fall, CBS ran a telefilm about Dr. Strange (below right), starring Peter Hooten in the title role. Another comic-book-to-TV creation, the pilot was well received by the critics but not in the ratings.

PHOTO: NBC (from #14, p. 54)



PHOTO: NBC (from #11, p. 31)



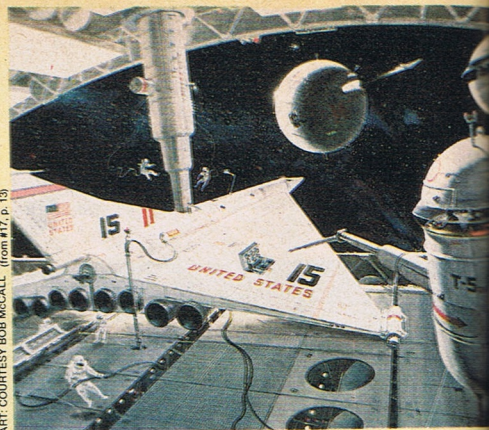
PHOTO: CBS (from #17, p. 69)

SPACE ART

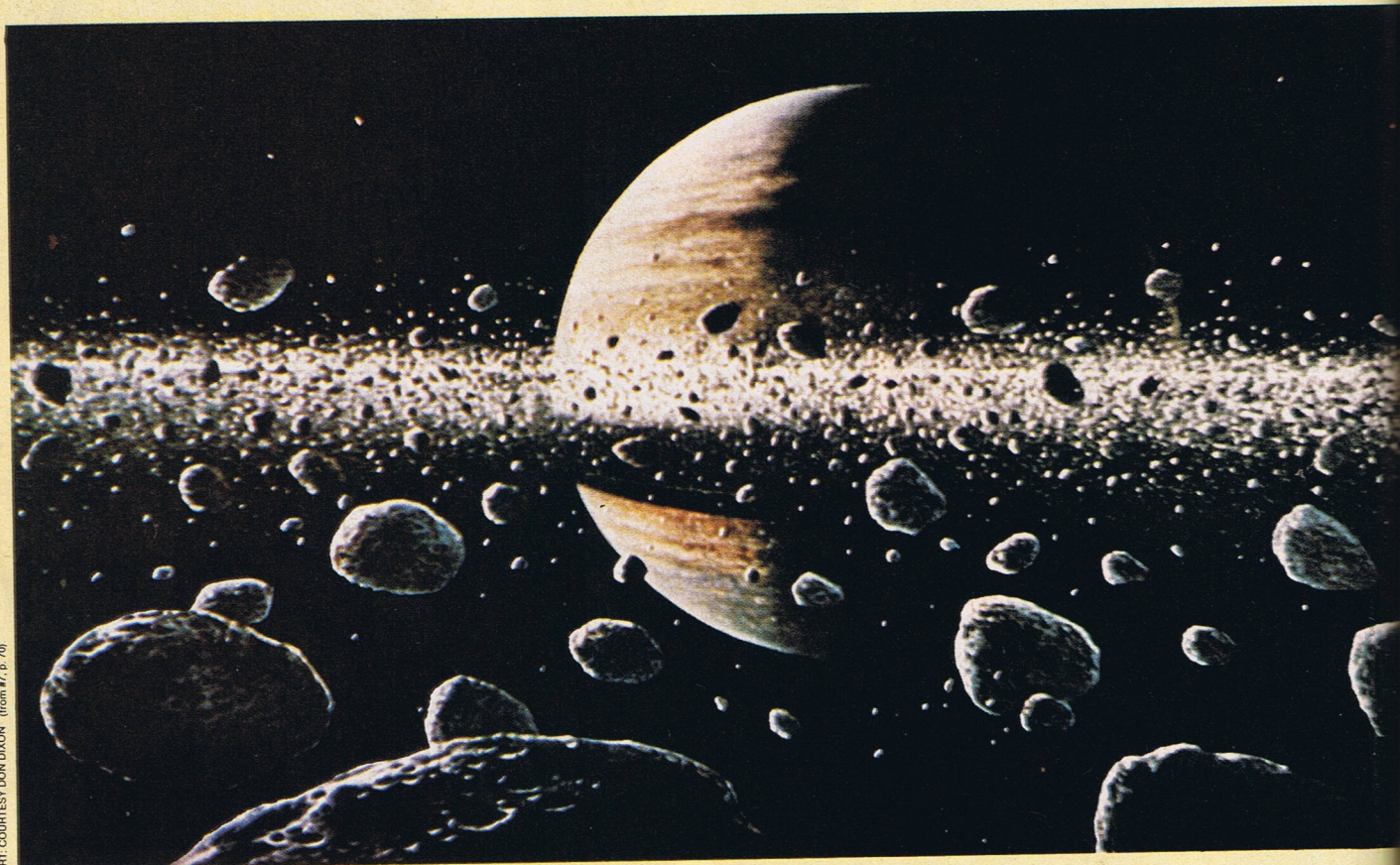
One of the most consistently popular features in STARLOG has been our use of space art and astronomical art. Fantasy art has been represented as well; illustrations by Frank R. Paul, Virgil Finlay, Boris Vallejo and Frank Frazetta have graced our pages. Preproduction art by top talents Ralph

McQuarrie, Mike Minor and David Egge, among others, has also been showcased over the past three years. But it is the space art that many readers find most exciting—those visions of alien worlds and the hardware that will take us there or make it possible to go. Here for your enjoyment are three pages of space art.

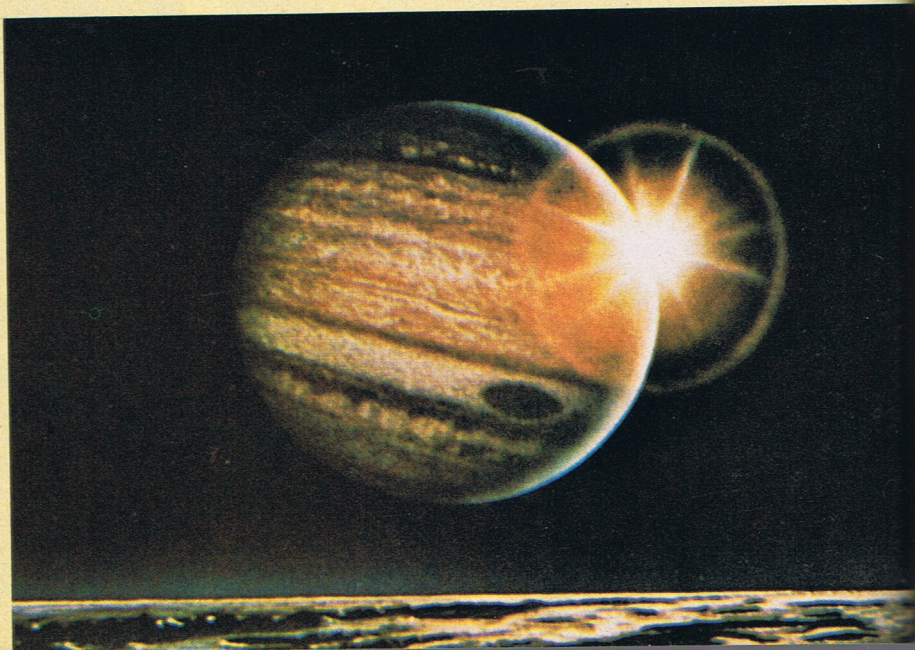
ART: COURTESY BOB McCALL (from #17, p. 13)



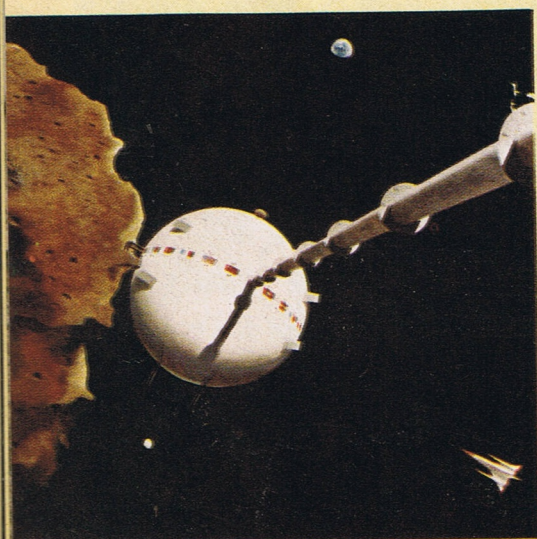
ART: COURTESY DON DIXON (from #7, p. 70)



ART: COURTESY DON DIXON (from #11, p. 15)



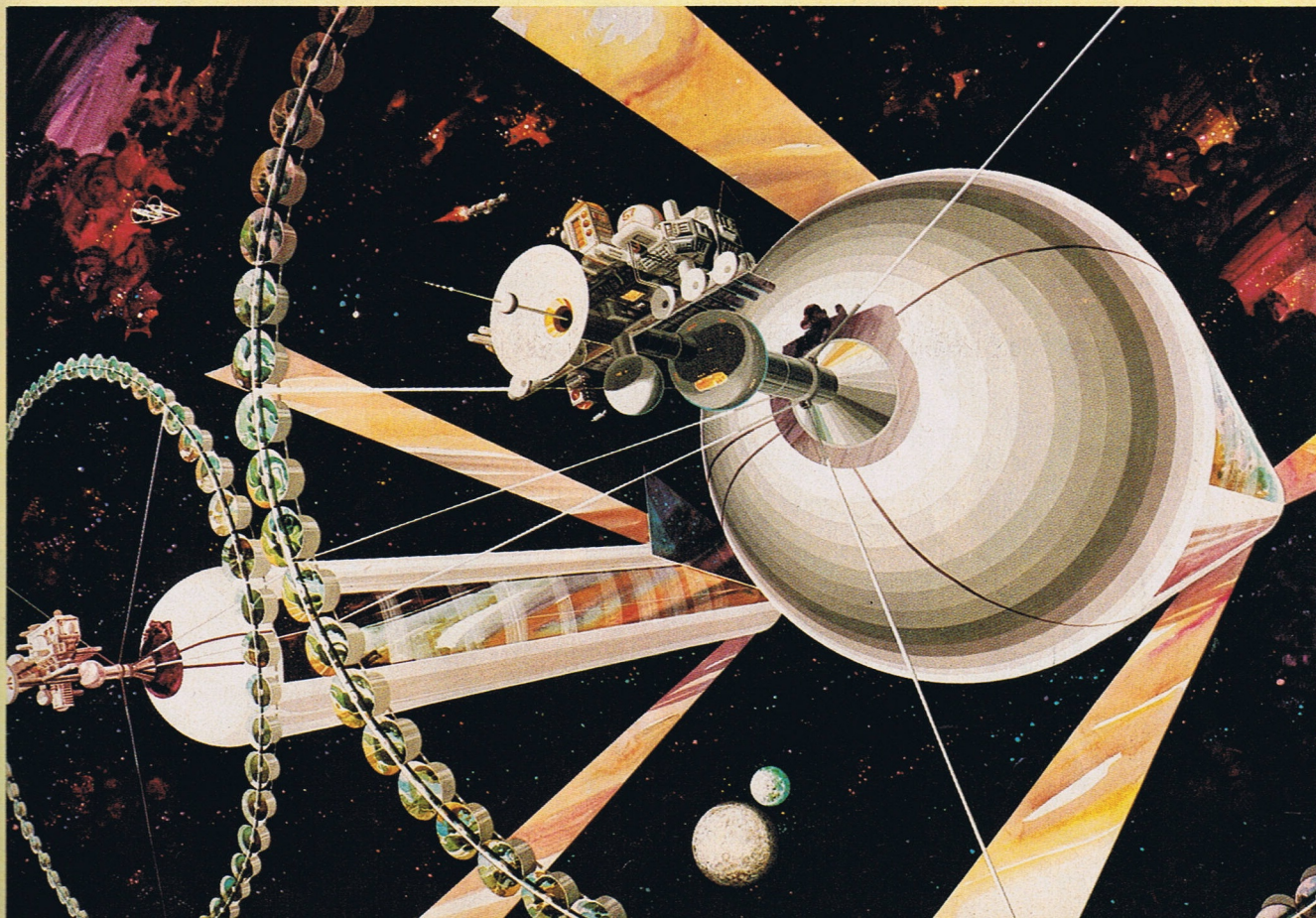
ART: COURTESY CHESLEY BONESTELL (from #5, p. 35)





Opposite page. Top: "Space Station 2000" by Bob McCall was chosen as the first poster selection for the Space Art Club. (Prints are still available.) Center: This remarkable vision of Saturn, seen from *within* the rings, was painted by Don Dixon. Bottom left: Mining a passing asteroid for mineral ore by the dean of American space artists, Chesley Bonestell. Bottom right:

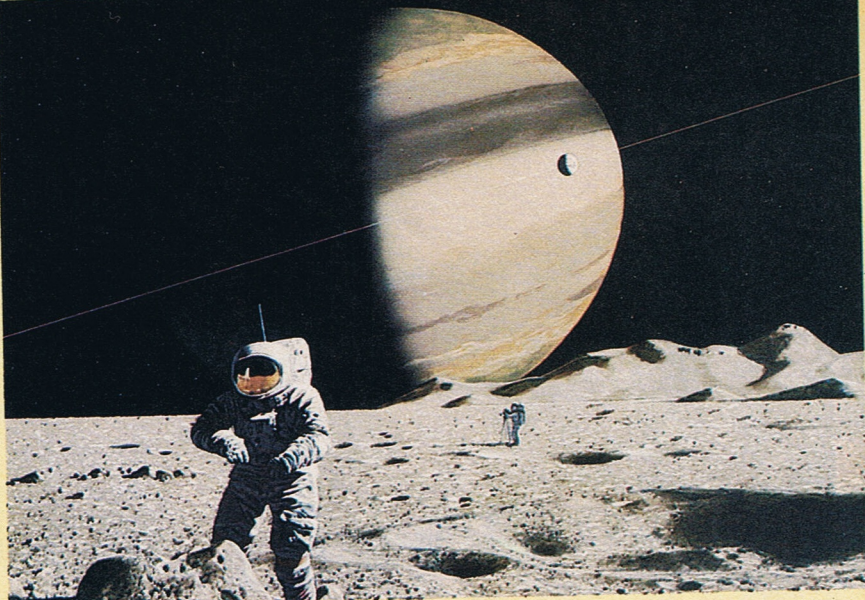
Jupiter eclipsing the Sun, as seen from its moon, Io. This page. Above: Ron Miller's illustration of Venus, for Interplanetary Excursions, Inc.'s trip to "The Golden Veil and Other Skies." The super-dense atmosphere makes the surface appear to slowly "bend up" and merge with the sky. Below: NASA illustration for an O'Neill-type orbital colony.



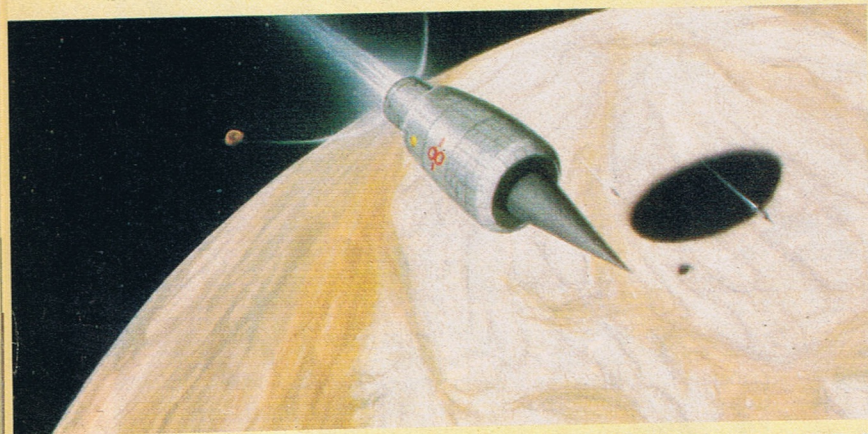


ART: COURTESY RAY CRANE (from SPACE ART, p. 140)

All graphics on this page are from STARLOG's *Photo Guidebook to Space Art*. Above: Ray Crane's evocation of the hypnotic appeal of deep space. Above right *Exploring Tethys*, one of Saturn's moons, by Ron Miller. Below: A ram-jet probe descends toward Jupiter, by David Egge.



ART: COURTESY RON MILLER (from SPACE ART, p. 99)



ALL ART: © 1978 STARLOG PRESS

ART: COURTESY DAVID EGGE (from SPACE ART, p. 87)



ART: COURTESY LUDÉK PESEK (from SPACE ART, p. 136)



ART: COURTESY FRANK R. PAUL (from SPACE ART, p. 106)

Above: The first color painting of a space station ever published in the U.S., by the late Frank R. Paul. It depicts Hermann Noordung's design of parabolic mirrors that provide power for the cylindrical observatory. Left: Saturn, as seen from Titan, by Ludek Pesek. Below: The surface of Titan, by Ron Miller. Methane geysers erupt in the background.



ART: COURTESY RON MILLER (from SPACE ART, p. 106)

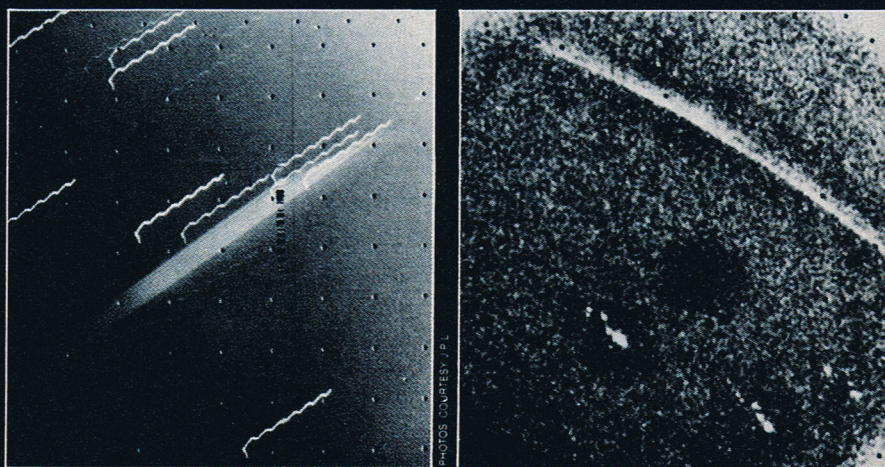
JOVIAN PASSAGE

"Even after looking at thousands of photos taken by Voyager 1's cameras, says one of the project's scientists, 'this picture still wins the beauty contest hands down.' Taken while the spacecraft was yet about 20 million kilometers from the planet, nearly three weeks before the point of closest approach, it was intended merely as one of a series of views of Jupiter. Instead, it turned out to capture the stunning spectacle of the planet's exotic moon Io 'hovering' over the huge Jovian turbulence feature—big enough to hold a dozen Earths—known as the Great Red Spot. Other photos have revealed a wealth of detail on the Spot's structure and circulation, while Io has offered a spectacular of its own that is one of the major findings in the history of planetary exploration by spacecraft (see p. 62).

Gigantic Jupiter and its "mini solar system" of individualistic moons have revealed wonders at every turn to the probing sensors of the Voyager 1 spacecraft.

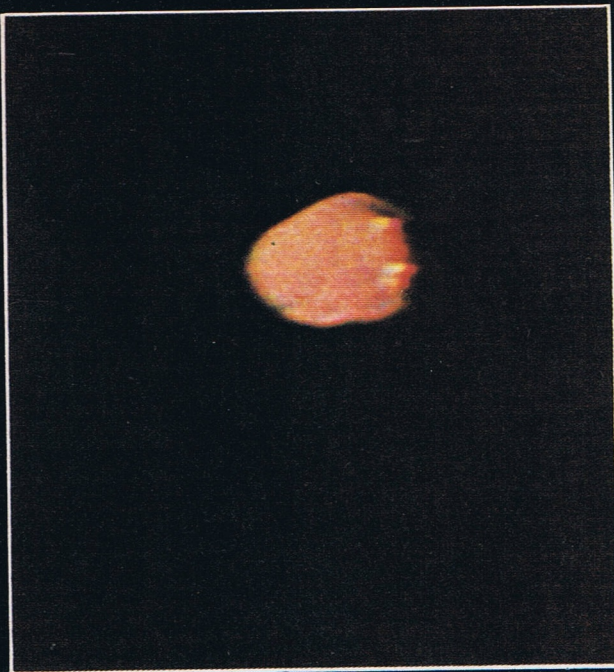
By JONATHAN EBERHART

Jupiter is certainly not all there is to the solar system, but in one sense, it comes close: The giant planet, its volume some 1,300 times that of Earth, embodies more than 70 percent of the mass of the solar system that is not part of the Sun itself. Its major satellites are at least as diverse as the planets of a star, and it wraps them all in a huge magnetic field that has been called "the largest structure in the solar system." Two spacecraft—Pioneers 10 and 11—had already been to Jupiter by the time Voyager 1 flew by on March 5 of this year, but the greatly improved instruments of Voyager 1 (launched on Sept. 5, 1977) have yielded a host of new details and major discoveries that should keep scientists and other planet watchers in thrall for years. And Voyager 2, its activity schedule hastily modified to encompass its predecessor's findings, is close behind.



Right: Two discoveries in the same photo: A 30,000-km sweep of a huge auroral arc on the nightside of Jupiter's north polar region, and bright spots showing lightning bolts equivalent to the largest on Earth, later confirmed by another sensor's detection of the characteristic radio-frequency signals known as "whistlers."

Left: This single lucky shot revealed Jupiter to be the third known ringed world in the solar system. The wiggly lines are stars, made long by the spacecraft's motion and wiggly by the corrective firings of the attitude-control system. Only a single ring plane is shown (seen edge-on), but Voyager's movement makes it appear as six.

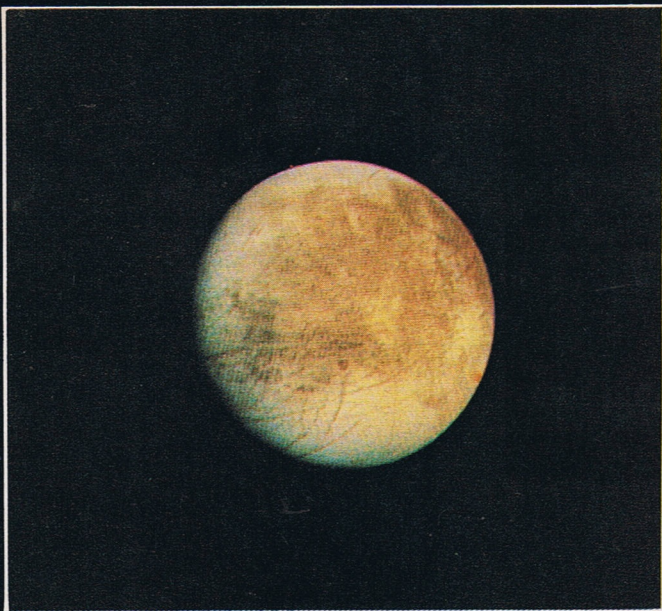


Left: Amalthea, Jupiter's innermost satellite, was revealed by Voyager's photos to be the skinniest moon yet measured in the solar system, nearly twice as long as it is wide. Only a couple of asteroids among measured objects are as elongated, and Amalthea—barely 200 km in its largest dimension—may once have been one of them, since a substantially larger object might have had enough gravitational attraction to pull itself into a more spherical shape in the early, molten stages of its evolution. The red color is unusual for such a dark object (its reflectivity is less than 10 percent), and may represent a surface coating rather than the bulk of the satellite. As for the bright spots, variously known as "the headlights" or "the eyes of Amalthea," Voyager scientists taking an early look at the image would offer only that they were probably "something on the surface."

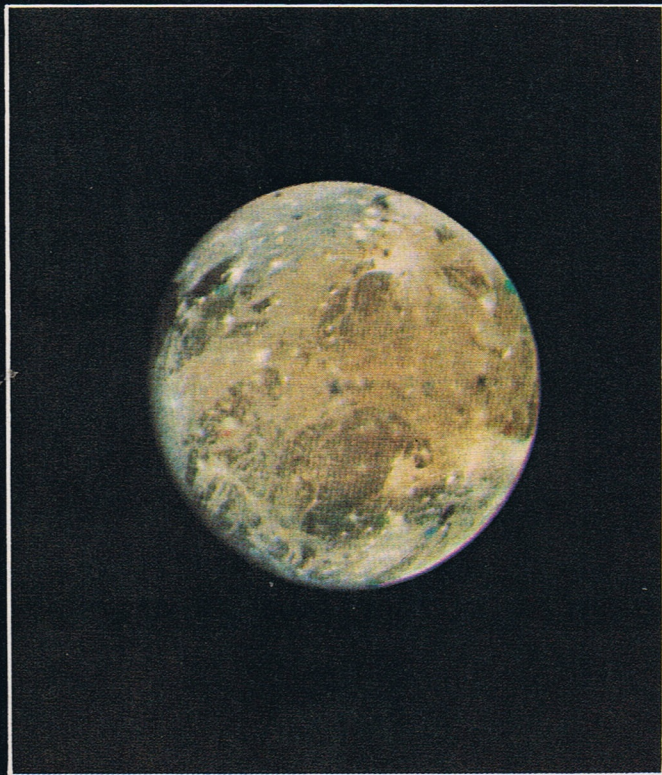
Below: Io, larger than Earth's moon and closer to Jupiter than any other Jovian satellite except Amalthea, was known to be bizarre long before Voyager I was ever launched. It is wrapped in a glowing, golden veil of sodium atoms (see *Interplanetary Excursions, Inc.*—STARLOG #14), generates a hot doughnut-shaped torus of sulfur ions that encompasses its entire orbit, completes an electrical circuit with Jupiter that carries a current of a million amperes at 400,000 volts, and even seems to have a role in controlling powerful radio signals from Jupiter that reach all the way to Earth and beyond. But Voyager I revealed still more: An almost complete lack of meteorite impact craters (suggesting that something has been covering them up), a strangely smoothed-over surface (with a similar implication), an exotic color scheme of red, yellow, white and black, and startling infrared temperature measurements interpreted as possible lakes of lava on the surface. And then (see below) the dramatic reason became clear.

Below: With the exception of extraterrestrial life, a number of Voyager's scientists have noted, no other discovery in planetary research could be as significant as another still-active planetoid besides Earth. On Earth, oceans, weather and plate tectonics conspire to wipe out traces of the planet's evolution; other solid solar-system bodies studied by spacecraft have turned out to be either dead or barely twitching, leaving scientists hoping in frustration for another example of world-shaping processes still in progress. And Io is alive and kicking. Photos such as this one reveal large-scale volcanic eruptions actually underway, spewing dust and gases hundreds of kilometers into space. Preliminary calculations suggested that the eruptions may be capable of literally erasing kilometer-sized impact craters in as little as a few million years, and according to such estimates, the material tossed out may be laying new surface over old as rapidly as a millimeter or more every 12 months. Io is presumably too small for "accepted" methods such as gravitational heating or concentrations of radioactive elements to account for its still-churning condition, but a possible mechanism was proposed in a scientific paper published essentially as a prediction, mere days before the eruptions were discovered. Stanton J. Peale, of the University of California at Santa Barbara, and Patrick P. Cassen and Ray T. Reynolds of NASA's Ames Research Center proposed that Io may be "the most intensely heated terrestrial-type body in the solar system" because of an effect known as "tidal heating": Io is gravitationally locked with the same face always toward Jupiter, producing a "tidal bulge" on that side. One or two other Jovian satellites—Europa and possibly Ganymede—perturb Io's motions just enough to keep its orbit slightly eccentric, so that Jupiter essentially pumps the bulge in and out (causing the heating) as Io passes nearer and farther away.

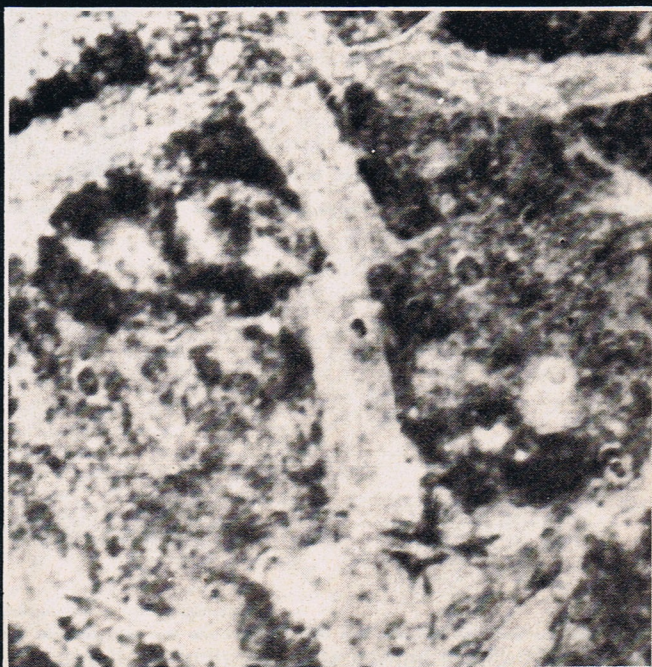




Left: Europa, third satellite out from Jupiter, apparently shares Io's lack of impact craters (though not its volcanoes), but it does display a striking array of vast, linear features—some of them reaching more than halfway around the object's circumference—on its presumably icy surface. Early speculation included the possibility that the streaks may represent fractures or faults in the surface, one of them possibly 3,500 km long and as much as 300 km across. Voyager 2 will take a closer look in July.



Above: The really fractured world, however, may be not Europa but the next satellite out, Ganymede. Numerous linear features suggest multiple fracture zones all over the surface, possible evidence for the same kinds of internal heavings that give rise to Earth's tectonics. One striking example (see right) shows a wide, linear feature broken and displaced sideways about 50 km along a bright line evoking a classic strike-slip fault. Bright spots on Ganymede could be the results of meteorite impacts in an icy surface that is far enough from Jupiter to be cold enough to be hard enough to preserve the resulting craters. Above right: This photo of Callisto, fifth moon out from Jupiter (and outermost of the four large moons known as the Galilean satellites), shows the largest of several huge, concentric-ringed basins on its surface, this one being about 2,600 km across. In this photo, it was difficult to tell (because of the lighting angle) whether the rings were anything more than flat features essentially "painted on the surface," but later images showed them to be raised ridges, possibly the preserved "ripples" formed by an ancient impact. And at last, conventional, lunar-type impact craters appear in profusion, although Callisto's density (like that of Ganymede) is barely half that of Earth's Moon, implying a satellite that may be half ice. ★



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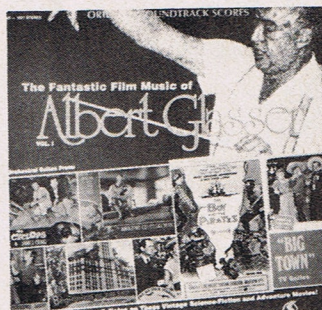
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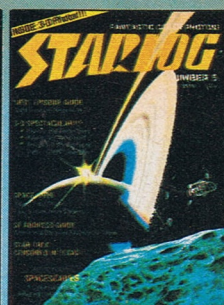
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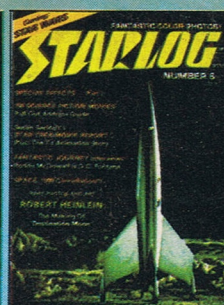
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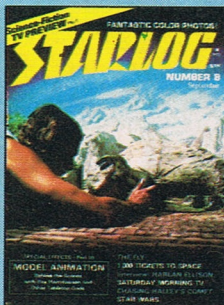
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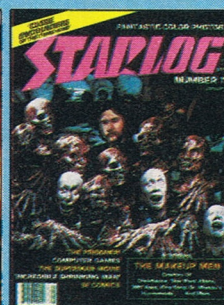
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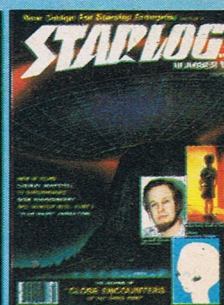
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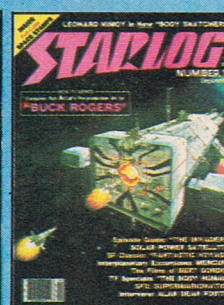
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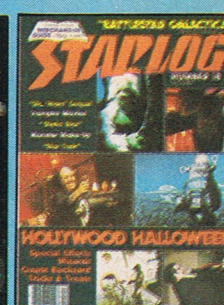
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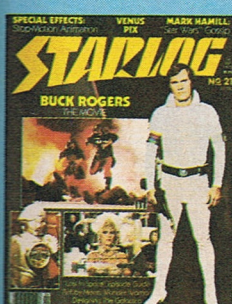
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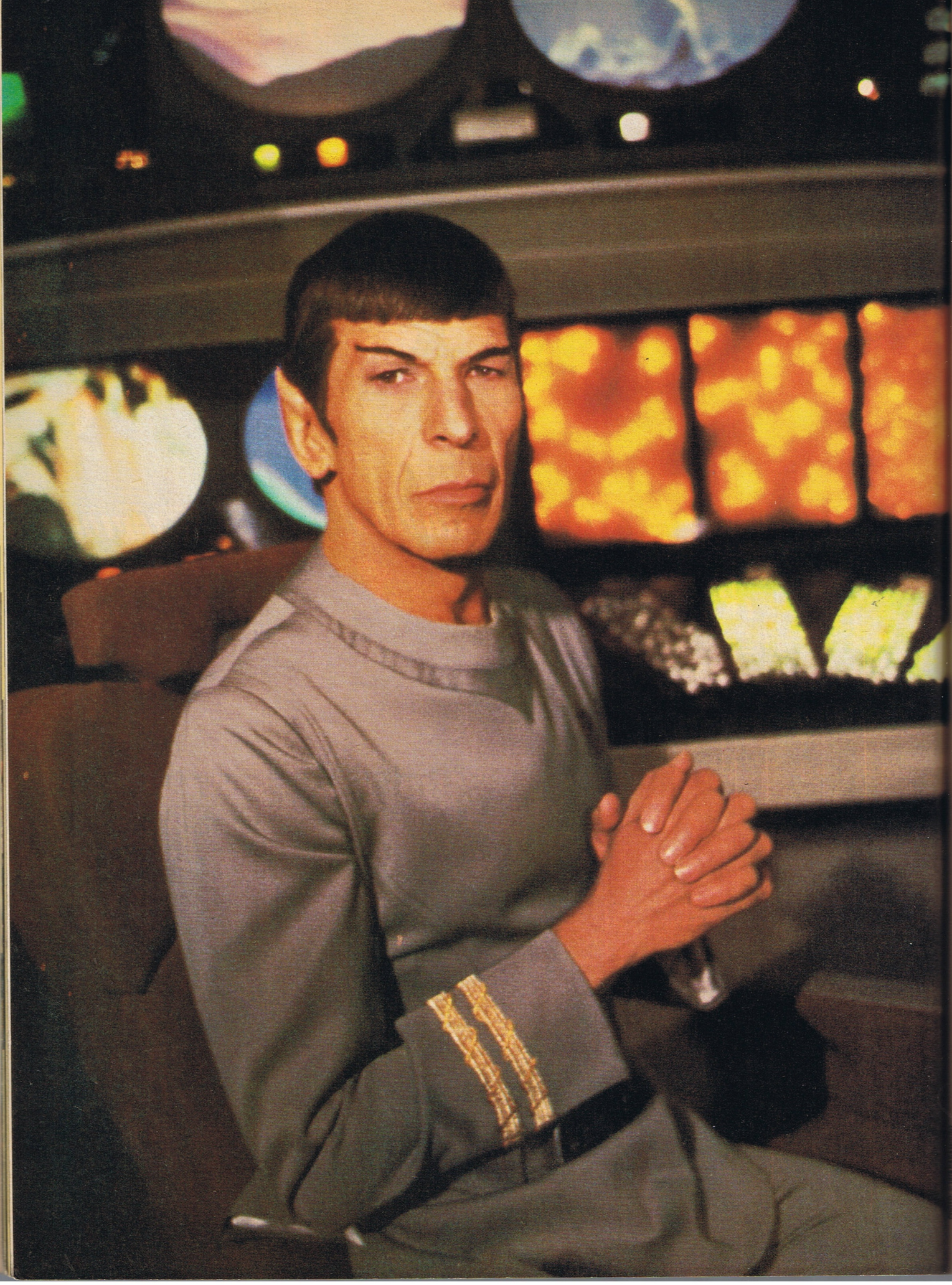
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STARLOG INTERVIEW

Leonard Nimoy He Is Spock

It's 13 years since Leonard Nimoy first donned those pointed ears and developed the persona of "Trek"'s Mr. Spock. And try as he may, he's never been quite able to shake off the identification.

By BARBARA LEWIS

Leonard Nimoy seems forever destined to be haunted by the ghost of Mr. Spock, the enigmatic half-Vulcan, half-Earthling he so logically portrayed on TV's *Star Trek*. Trying to cast off the stereotype, Nimoy even went so far as to entitle his autobiography *I Am Not Spock*. Nevertheless, it's Leonard Nimoy, his pointed ears out of mothballs, who's present as Mr. Spock on the bridge in the upcoming production of *Star Trek—The Motion Picture*.

During preliminary negotiations aimed at resurrecting *Star Trek*, rumors indicated that Nimoy, more than any other cast member, was reluctant to resume his Spock role in the film version. According to Nimoy, though, that just isn't so.

"I find myself explaining this ad nauseam," he begins, "but I'll go over it briefly. It was the result of a chronological problem in 1977. In the summer of that year, having reached an agreement with Phil Kaufman, who was then to direct the *Star Trek* feature, and Jerry Eisenberg, who was then to produce it, that we would make the film in January of 1978. I left for New York to play the psychiatrist in *Equus* on Broadway. Just

about the time I arrived and began rehearsals, Paramount decided to start a Paramount Television Network and the flagship show of that network was to be a new *Star Trek* series. They wanted to start filming in September or October and I just wasn't available. I was committed to *Equus*.

"That being the case, they wrote the script without Mr. Spock, and within four days of starting the filming, they changed their minds about the series and decided to go back to the concept of a motion picture.

"I came back from New York in the middle of October, having completed my commitment to *Equus*, and they weren't ready. I went back and did *Invasion of the Body Snatchers*. When I completed that, I was available—and they were ready to start talking seriously about the *Star Trek* movie."

Even if the series had gone on as planned, Nimoy says that he's not sure he would have made that commitment. "I'm not particularly interested in doing a television series under any circumstances," he says. "No matter what it is. I've done two of them. *In Search Of* is now in its third season, and I think that's enough. I find doing it very restrictive in terms of my time. I like to be free to take on a variety of projects rather than consistently doing only one role in one particular show. I wouldn't have been as interested in doing a series as I am in doing the motion picture."

Although Nimoy has managed to avoid regular roles successfully, he hasn't skimped

on the time he's devoted to single appearances. Before creating the role of Spock on *Star Trek*, he had more than 100 appearances in television drama to his credit. And since the demise of the original *Trek* series in 1969, he's piled up even more in the way of television, stage and motion pictures, including *Equus* and *Invasion of the Body Snatchers*.

More recently, Nimoy starred in *Vincent*, a stage play he wrote based on the last 12 years in the life of artist Vincent van Gogh and his relationship to his brother, Theo.

From Space to Spies

After his three-year run in *Star Trek*, he jumped from NBC to CBS for two years' worth of *Mission: Impossible*, sometimes playing as many as four characters in a single episode.

He joined Yul Brynner and Richard Crenna in the feature film *Catlow*, toured the East Coast starring as Tevye in *Fiddler on the Roof*, flew to London to star in *Baffled*, a movie for television co-starring Susan Hampshire, and starred in Robert Shaw's *The Man In the Glass Booth* at the Old Globe Theater in San Diego.

Still, the role most people remember him for is Mr. Spock, and his presence on the set of *Star Trek—The Motion Picture* would seem to indicate that he's disinclined to fight the inevitable these days.

Part of what makes Spock so memorable is

In the last 10 years Nimoy has done series TV and starred in several films and dramatic stage productions. Still, he is seen as Spock.



The rumors that flew around the *Trek* underground before Nimoy signed to do the movie centered around animosity between him and the studio or Shatner. Nimoy denies it all.

that, although he has certain strongly defined traits, he's always able to add the element of surprise—and that, to Nimoy, is one of the attributes of a good character.

"For any character to sustain interest," he says, "the actor must constantly be challenging the role. By that I mean putting the character into circumstances he hasn't faced before, finding out how he responds and deals with them, finding out what the frontiers of the character are—and having established those frontiers, trying to go beyond them. Not to destroy the character, but to keep him alive.

"The danger is that a pattern sets in. It becomes successful, and you simply repeat the pattern over and over again. Then the actor has no place to go and the audience has nothing to look forward to. People always want to see familiar characteristics in someone like Spock, but at the same time, it's terribly important that the character be challenged."

Nimoy says that, while the character of Spock will be essentially the same, there will be differences as well.

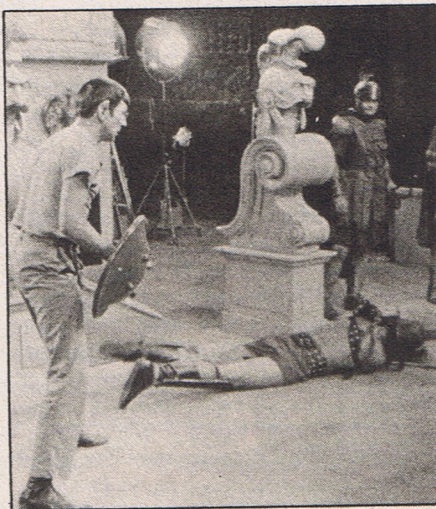
"We are doing a film which takes place—both literally and within the plot—several years since we've all last seen each other," he explains. "That in itself will introduce new characteristics. The plot specifically tells us that the crew has been disbanded, and everyone has gone their separate ways. McCoy has gone back to Earth, Spock has been on Vulcan, the Captain is no longer in a command position because he's been kicked upstairs into an administrative position. All the characters have found different places of their own and now, in various ways, are brought back to the *Enterprise*. That puts all of us in somewhat different postures. Some of us come back because we want to, some because we need to, and some come back

against their will. So the plot of the film will deal with the fact that there has been a passage of time—just as there has been in reality."

Keeping Trek's Secrets

In keeping with the secrecy that still cloaks much of the set, Nimoy is vague as to what sort of changes Spock has gone through over the years. "Spock has gone back to Vulcan to do a number of things. Chief among them is that he's trying to find a completion of a certain kind of personal evolution. While Spock is in the process of doing that, he discovers that there's a need for him—for his own purposes—to come back on board the *Enterprise*."

If that sounds a little unclear, Nimoy refuses to elaborate much further. "By that, I mean that he's asking himself very specific



From "Bread and Circuses," a script cowritten by Gene Roddenberry and Gene L. Coon. In the film, Spock has matured, developed

questions—or questions are being asked of him—and he's looking for very specific answers to those questions. And during the course of the story, we hope that he'll find his answers."

All the cast members from the original *Star Trek* series seem to agree that the old magic is back again. "It's even better than it was before, I think," Nimoy says. "We were under intense pressure while we were taping the original series. We have a more relaxed atmosphere now because the schedule isn't as restrictive. The money, obviously, is a bit more plentiful so we can do more of the things we'd like to do. We have a very relaxed and wise director in Robert Wise, and the atmosphere is very good."

To Nimoy, the magic began as soon as the cast got together for the press conference announcing *Star Trek—The Motion Picture*.

"I've been looking forward to doing this very much, especially since we held that first press conference. I had seen all the other cast members individually or in small groups over the years, but that day was the first time since



In the early episodes Shatner was clearly the star, Nimoy a supporting character. Audience reaction quickly changed all that.

the end of the series that we had all been assembled together in one room. I felt that the chemistry that day was very exciting, and from that day I looked forward to doing it."

Nimoy is rediscovering the old *Star Trek* episodes these days as part of his research for the motion picture.

"I've seen all the episodes, of course, and I've watched it on TV occasionally in the past, particularly if I'm traveling and staying in hotels while doing a play and have to work in the evening. I'll turn on the TV in the afternoon and watch an episode, particularly if it's one I haven't seen in awhile.

"Now that I'm playing Spock again, it's occasionally useful to go back and check a particular episode because there was something there that perhaps relates to something we're doing now, a question I might have about an attitude or plot point."

Nimoy says that there is no problem work-

ing with Robert Wise on the film. Although Wise is new to *Star Trek*, Nimoy says the situation on the movie is really no different from that of the series where directorial problems are concerned.

"In the course of doing any given television series, you'll have 15 or 20 directors come through," Nimoy says. "Some directors will come through again, but even into our third season on the series we had new directors coming in to handle single episodes. It's not as though Bob Wise is totally in the dark as to what this is all about. He's seen some of the episodes of the series, so he obviously has a fix on how it will work for him and where he'd like to go within the structure of the concept."

Nimoy describes the new sets for the motion picture as "spectacular." As in real life, technology has progressed considerably since the *Enterprise* last saw action. And of course, a multi-million-dollar budget can go a long way toward providing more sophisticated equipment.

"On the bridge set," Nimoy says, "we have a lot more control, actual physical con-



Left: From Harlan Ellison's Emmy-winning script, "City on the Edge of Forever." Spock builds a 23rd century device using the most primitive materials; his success was never in doubt. Below: A quiet moment. Nimoy's portrayal of the half-human, half-Vulcan is one of *Trek's* main attractions.



In the episode "Mirror, Mirror," Nimoy had to play two roles: the Spock we know and a Spock from a mirror-image universe. Even though the other Spock was "evil," he possessed the same logical mind. Nimoy's subtle understanding of his character made it work.

trol, of the equipment than we did on the original set. Most of what we used then was controlled by someone off-camera and we'd act as if we were controlling the button operations. In the new sets, the people at the consoles actually have control of their equipment.

"You've got to keep in mind that this film started with a \$15 million budget and will probably go well beyond that," Nimoy adds. "The budget of this single motion picture equals the cost of the entire 79 original *Trek* episodes. There is an inflation factor—prices are higher now—but nevertheless that gives you some fix on the difference in texture and substance in the movie as opposed to what we were dealing with in the television series."

The Mysterious Character

There is a lot that Nimoy won't say about the film version of *Star Trek*, and that close-mouthed attitude extends to the rest of the

cast as well. Spock is a mysterious character, and some of that mystery extends to Nimoy also. When asked about the subtleties in the development of Spock's character in the film, he simply smiles and says, "See the movie."

Nimoy says that his work in *Body Snatchers* and *Star Trek* doesn't necessarily signal a return to films, any more than *Equus* indicated a "return" to the stage. He never left either area of acting in the first place.

"I go where the good material is," Nimoy explains, "where the interesting project is. It doesn't really matter to me how much of each thing I do. There's no point in my life where I say, 'I will now do a play' and then go look for one. I choose based on the material and opportunities that come to me. If there are interesting opportunities in the theater—which there sometimes are—I go do those. If there's an interesting film to be done, I'm

happy to do it. It's the material that attracts me."

Nimoy's interests aren't limited to the performing arts, either. Besides his autobiography, *I Am Not Spock*, he's done two others—*You and I*, a love story told in poetry and photography, and *Will I Think of You*, an anthology of poetry and photographs.

In between writing and acting, he also manages to find time to lecture at universities throughout the United States and Canada, speaking on science fiction, reading and discussing his poetry and talking about the entertainment business. Some of Nimoy's black-and-white photographic studies, in which he specializes, have been displayed in various exhibits.

Despite his burgeoning career before the advent of the *Star Trek* series, some have suggested that much of Nimoy's current success in writing, television, films and stage is due to his popularity as Spock. Nimoy dismisses the question entirely.

"I try not to worry about success—do you know what I mean by that? If things are going well I try to concern myself with doing my job rather than examining why things are going well. I haven't the slightest idea if that has anything to do with it, frankly. My concern is, do I have interesting work to do? Do I do it well? As long as those things fall into place, let other people decide why I'm getting the work."

Despite Nimoy's attempts in the past to separate Leonard Nimoy, actor, from Mr. Spock, Vulcan, here is Nimoy on the set, once again accepting the lure of a challenging role—and he's very emphatic about the fact that he still finds Spock a challenge, and an interesting one.

"I wouldn't be here doing this if I didn't feel that way," he says. "I really would not."

Has Spock become in some ways an easy role for him to do?

"Anyone who believes that should see the movie and then decide whether it's easy or not," Nimoy says.

★

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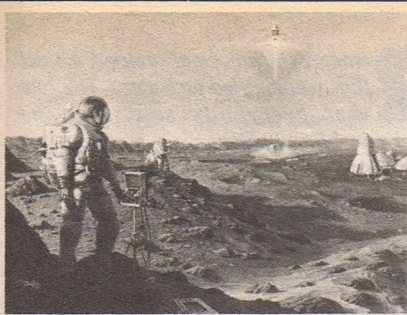
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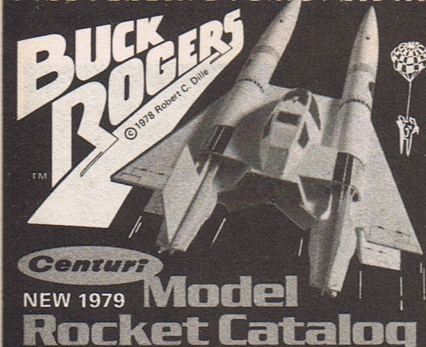
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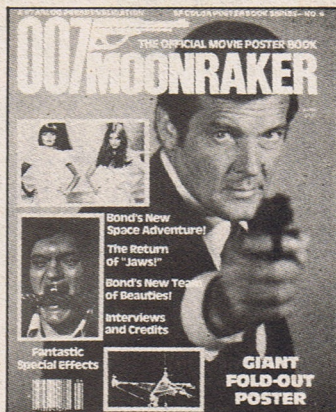


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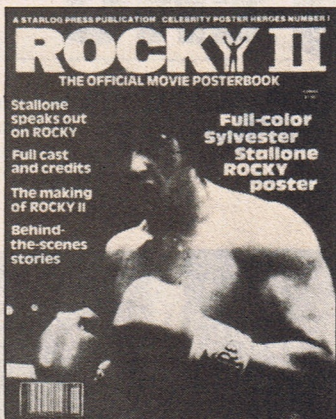
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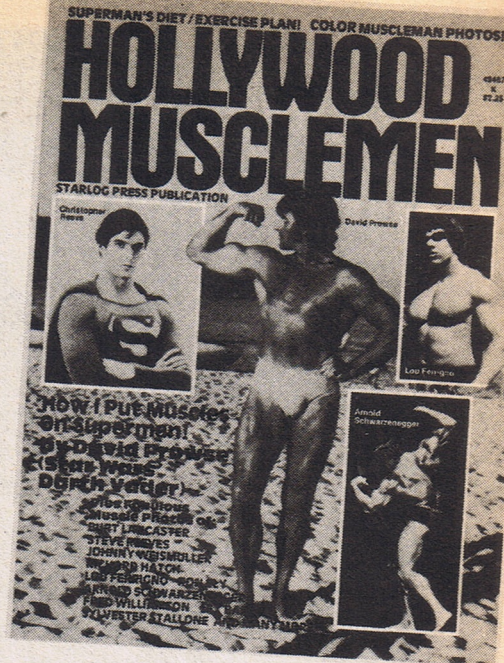
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At the Site

1) Three out of four UFO pictures are taken of lights at night. Do not expect simple cameras with daylight films to capture an image of such lights unless they are extremely bright. Shooting with a flash is useless unless the target is visible by reflected light and is nearby. Ask yourself (as a test) whether your current setup could photograph regular aircraft lights well at night.

2) Hold the camera firmly against something to steady it, if you can. Don't settle for only one picture if it can be helped. The world will call it a fluke in development. If the UFO is stationary, run to another vantage point and shoot from there. Mark the two separate locations you shoot from with stones, and the distance to the UFO can later be triangulated (as well as its size).

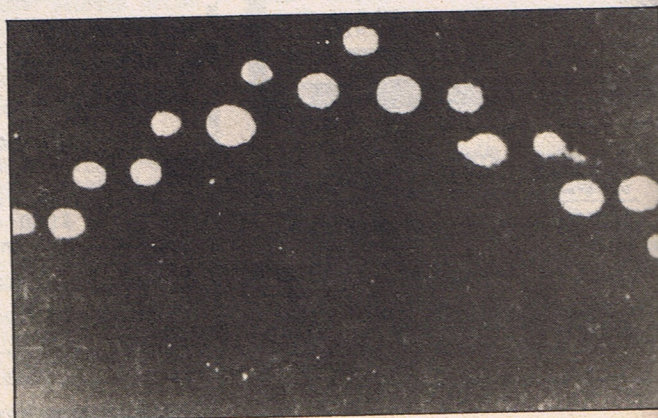
Stalking the Wild Saucer

By ALLAN HENDRY



Hendry's statistical analysis of over 1300 UFO sightings shows that nearly 89% can be conventionally explained. The photos on this page remain unexplained. Top: One of six photos taken by a professional photographer of a "saucer" sighted over Trindade Island, near Brazil. Above: A physical trace left by a rotating dome, seen taking off by a Saskatchewan farmer. Above right: An ascending nocturnal light sighted over Fargo, North Dakota. Right: The "Lubbock lights" of Texas are still unexplained.

TEXT 1979 ALLAN HENDRY. PHOTOS COURTESY ALLAN HENDRY



3) In all shots, try to include foreground and background landscape objects in the composition. The importance of establishing a relationship between the UFO image and the environment can, under instrumental photo analysis, become an important factor in determining the object's distance from the camera and its size.

4) Above all, scream for additional witnesses to see both the UFO and you taking pictures of it. Don't be embarrassed; it will be more embarrassing later trying to convince others that you photographed the UFO honestly. If you don't know the people, get their names and phone numbers (promise them a print of your pictures!).

Later Precautions

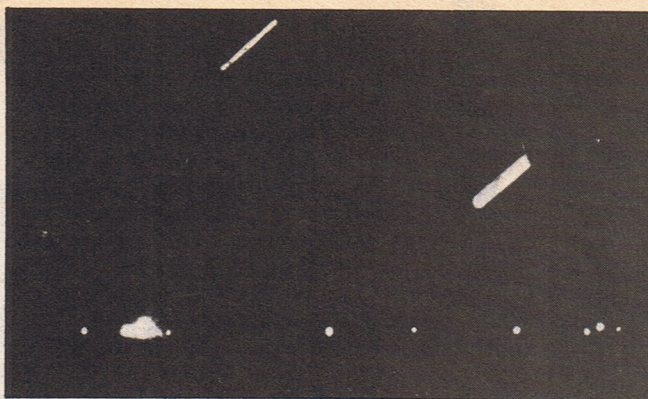
1) Keep the negatives—it may surprise you, but prints are less important than negatives as evidence. Prints are one generation removed from the image quality of the original negatives.

2) Make a note of the type of camera you employed to take the pictures. If the camera uses interchangeable lenses, note the focal length of the lense, "f" ratio and the manufacturers name.

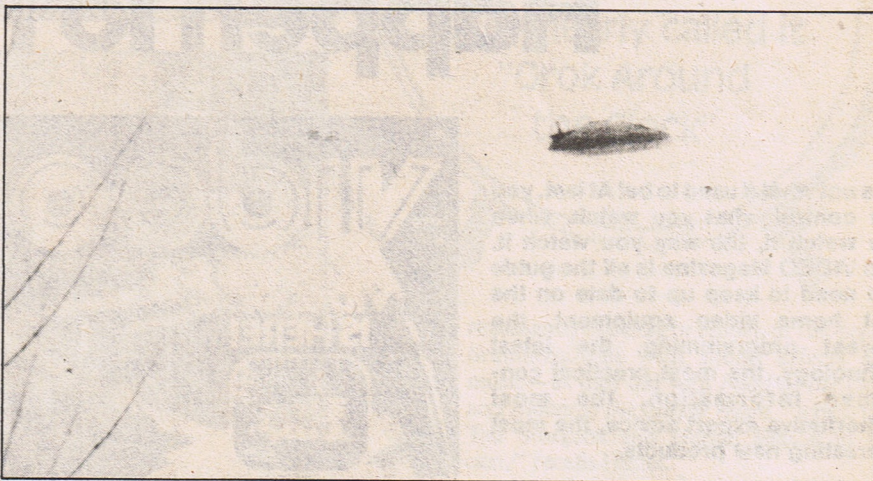
3) If shutter speed, "f-stop" range and focus are adjustable, note the settings used.

4) Note the type of film used. Was it old or new? Did you use a tripod? Flash? Filter?

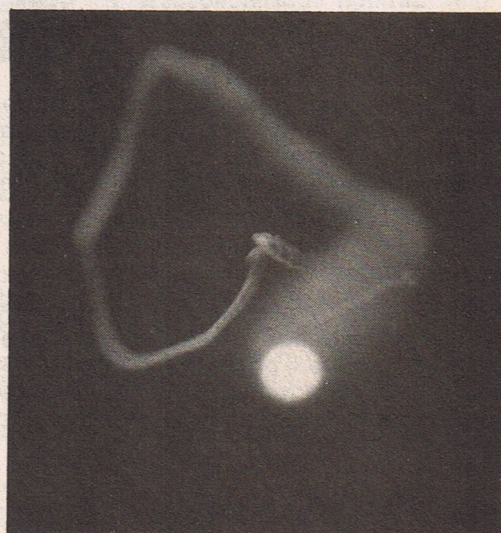
5) **Important:** Note the directions and angles you pointed the camera toward for each shot taken. Also measure the distance from the places you stood to some fixed object that will appear in the pictures. ★



This photo of two flying objects was taken, using time exposure, by a Michigan police deputy and appeared in newspapers across the country as a credible UFO case. Later investigation proved the "UFOs" to be the crescent Moon and Venus.



Proof that a UFO picture is only as meaningful as the documentation surrounding it. This picture, studied by the Air Force and unexplained for years, was a favorite of saucer enthusiasts for years until the two boys who took it wrote the Center for UFO Studies, stating that it was a hoax based on a home-built model saucer.



Left: Photo of a lenticular (lens-shaped) cloud. These are often seen over mountainous regions and are most saucer-like when seen "frozen" by a still camera. Above: Cloud created by a NASA atmospheric test launch. Designed for high visibility, these glowing, zigzag trails can be visible over a wide region.

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(print clearly)

Name

Address

City State Zip



Above: *Wicker Man* producer Robin Hardy, Chris Lee, Mitchell Harding and Mike Hodel in KPFK studios. Right: Hodel and Harlan Ellison with *Hour 25*'s technical staff.



By DAVID HOUSTON

With the popularity of science fiction rising steadily and rapidly everywhere, it follows that there should be more and more of it on the original medium of mass communications, radio—and there is.

It is increasingly common to hear transcriptions of SF drama from the 40s and 50s, interviews with literary and motion-picture personalities of SF, readings of SF classics and dramas on both AM and FM—even in stereo—all across the nation.

There is one program that features all of these excursions into SF on a regular basis. This program—a pioneer in science-fiction format—is *Hour 25* aired on KPFK in Los Angeles.

Heard every Friday night from 10 till midnight, *Hour 25*'s scheduling is far from optimal. "But everytime I think of complaining about our time slot," says Mike Hodel, creator of the show, "I think of the only other show I know of that was similar to ours—*Hour of the Wolf* in New York. It used to be on WBAL-FM from 5 to 7, each Thursday morning."

Optimal or not, *Hour 25*'s time slot does capture an audience of 50,000-plus loyal L.A. listeners, and more through syndication over Pacifica, a nationwide network serving community radio stations.

Hour 25 was born in 1972, a few years prior to the current SF boom, when Mike Hodel, the station's public affairs director, radio producer Terry Hodel (Mike's wife) and station engineer Mitchell Harding rallied around Mike's idea to produce a science-fiction radio talk show.

Grok Around the Clock was an early proposal for the show's title; *Future Schlock* was another.

"We argued about the name on the air," Mike relates. "Finally," says Terry, "we asked our listeners for suggestions." At the time, the show began at midnight, so when a listener wrote in suggesting *Hour 25*, the title seemed ideal. Though the show now airs earlier, the title remains appropriately eerie.

"Our audience knows everything," Mike Hodel states flatly. "We have one feature we call the Group Mind. If we can't find an answer, we ask our listeners. We recently asked if anyone knew Buck Rogers' real first name and had the answer within minutes." (By the way, the answer is Anthony.) *Hour 25*'s Group Mind will also occasionally participate in a Mass Review of a new book, movie or TV show. "We had an inadvertent Mass Review," says Hodel, "when *Battlestar Galactica* premiered. Our guest that night was Robert Bloch, who was fascinating, but the only thing listeners called in to discuss was *Galactica*."

Many *Hour 25* evenings revolve around an interview. The show's first live guest was Theodore Sturgeon, and a host of SF greats have followed since, including Ray Bradbury, Philip K. Dick, Robert Silverberg, Frank Herbert, Fritz Leiber, Marion Zimmer Bradley, Larry Niven, Frederick Pohl and STARLOG's own David Gerrold. Originating from movietown, *Hour 25* often features chats with the great SF filmmakers, including Gene Roddenberry, Gary Kurtz and Ralph Bakshi, and film stars like John Agar and most of the *Star Wars* cast.

When there's no guest in the audio spotlight, *Hour 25* often presents dramatic

readings by Harding or Hodel, or full-scaled dramatizations with sound effects and music—as they did with *Food of the Gods* and *Riders of the Purple Wage*, "which had Ted Sturgeon and Harlan Ellison in the cast," recalls Hodel.

"One of our most exciting evenings," says Terry Hodel, "was when Harlan Ellison wrote a story on the air." As an exercise for the Group Mind, Ellison asked listeners for story ideas. One of the notions appealed to him and he built a plot around it. It appears as "Hitler Painted Roses" in Ellison's anthology, *Strange Wine*.

Mike and Terry agree that their most troublesome show was on the night that Mark Hamill and Harrison Ford came to talk about *Star Wars*, a week or two before the film was to open.

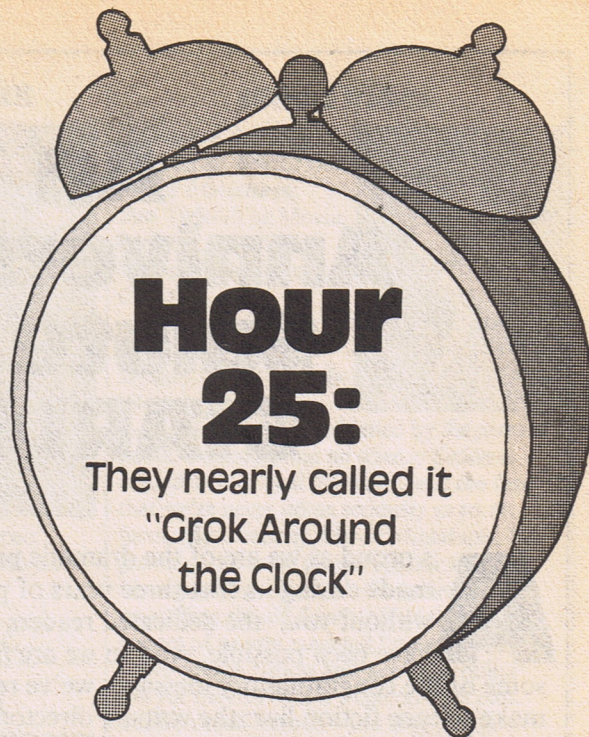
"How can we put this gently?" Terry muses, though Mike puts it bluntly, "They were sloshed. This was apparently their first public appearance for *Star Wars*, and they were nervous."

"Poor Mark Hamill," Terry says, shaking her head. "He's always charming, and at least he was sober enough to talk. So we directed all our questions about the film to him."

"But Hamill wanted to be fair to his friend," Mike adds, "so when we'd ask Mark a question, he'd turn to Ford—who was totally out of it—and say, 'What do you think, Harrison?'"

Mitchell Harding, the third host of the show, describes his radio *persona* this way: "I'm the advocate of the real world. I remind our listeners that science fiction is not everything, and that they're all more conservative than they think they are." But Harding is as much a devotee of the genre as the Hodels are.

A listener never loses sight of the fact that *Hour 25* is a show for, and by, discriminating consumers of the fiction of science, mind, imagination and the future. ★



An Anniversary Salute to STARLOG

As proud as we are of the dramatic progress STARLOG has made during its first three years of publication, we realize that without *you*, the dedicated readers and SF fans, it would not have been possible. And so we are pleased to share with you some of the congratulatory messages we've received from people who make science fiction live: the writers, directors, actors, artists, effects people and producers. We hope that you enjoy them as much as we have.

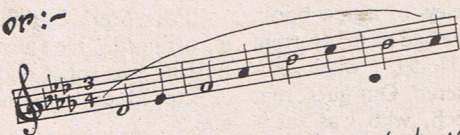
BARRY GRAY

A Toast for the occasion!

In England, on Birthdays and Anniversaries, usually, with glass in hand, we sing :-



or :-

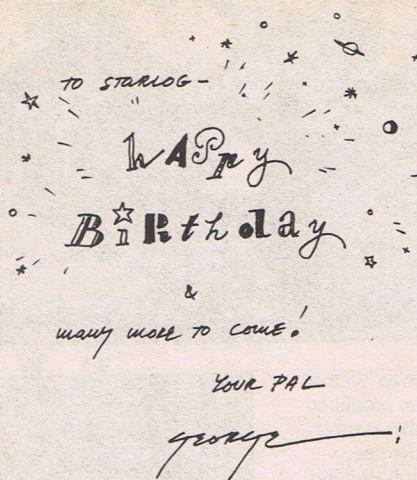


So by including both tunes, I am covering this very special celebration to the full. Warmest Congratulations to all my friends at STARLOG on this Birthday/Anniversary.

Barry Gray

(Composer, Musical director; Space: 1999, UFO, Thunderbirds)

GEORGE PAL



(Producer/director; When Worlds Collide, The Time Machine, War of the Worlds)
Happy birthday and many more to come.

BARBARA BAIN



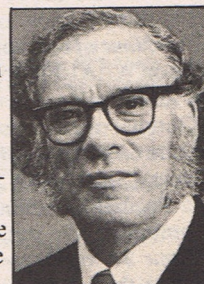
(Actress; Mission: Impossible, Space 1999)
Happy Birthday STARLOG! With best wishes for the future.

Barbara Bain

ISAAC ASIMOV

(Science fact, SF author; I, Robot, The Foundation Trilogy, In Memory Yet Green, Opus 200)

STARLOG, with three years behind it, is a lusty young giant, symbolic of the new stature of science fiction in the visual media. May you and SF continue to grow and may humanity enter a good science-fictional world of space exploration for a growing and united world.



Isaac Asimov

HARRISON ELLENSHAW

(Matte artist; Star Wars, Cat from Outer Space, The Black Hole)

Man's imagination will always be a source of his greatness. Congratulations to STARLOG; may it continue to celebrate our dreams.



Harrison Ellenshaw

DAVID AYRES



(Makeup artist; Gargoyles, assisted)

Thanks must go to the fans, like myself, who grew up with science-fiction films and stories as a main staple of our growth.

Without us, there would be no *CE3K* or *Star Wars* to entertain and teach us. No arts to help us rise above the realities of life in order to survive and to use our imagination to change the future in the instance of the present. The fan who buys this magazine or buys a ticket to see an SF film is certainly paying the artists who put it together. It is all made for your enjoyment. So, enjoy.

David Ayres

HARLAN ELLISON

Mainstream and sometime SF author, raconteur, winner of awards and controversial cult personality; City on the Edge of Forever, The Glass Teat, Repent, Harelequin! Said the Ticktock Man.)



STARLOG deserves to flourish. Not because you run pretty photos of multi-million-dollar Hollywood hardware epics—hell, every halfwit newsstand publication from *Time* to *TV Guide* wastes space like that. No, you deserve to live high and fully and to a ripe old age because you perceive the Universe as being greater and nobler than a Burbank Studios soundstage. You view all this flummery and slambang sophomorphism with a clear eye and a rational nature; and you understand that it is possible to draw in the naive and the innocent with the pretty pictures, and enrich them with an introduction to their own potential for greatness and godhood through achievement and imagination. You deserve praise and support because you fight the good fight, trapped between your own lofty ethics and your need to purvey cheap thrills to get their attention. It cannot be an easy task... and I applaud you.

Harlan Ellison

ARTHUR C. CLARKE

(SF author, science-fiction writer, screenwriter; Childhood's End, 2001: A Space Odyssey, The Fountains of Paradise)

I'm still in a daze this morning having just spent two hours on the phone with Carl Sagan, Ray Bradbury and the Voyager team, as the closeups of Jupiter arrive at J.P.L. in Pasadena. Now there's some spectacular artwork for you to publish and, I suspect, where the action is in the centuries to come. Best wishes to STARLOG.



Arthur C. Clarke

DAVID GERROLD



(Author, STARLOG columnist, screenwriter; Deathbeast, "Trouble with Tribbles")

I think I have figured out the secret of STARLOG—this is the magazine that Kerry O'Quinn, Howard Zimmerman and Norman Jacobs all wished for when they were 13, only there was no one publishing it yet, so they had to grow up to do it themselves. I think it must also be the magazine that I used to wish for when I was 13, and that's why I twisted Kerry O'Quinn's arm to let me be a part of it. I'm pleased and proud to have played even a small role in STARLOG's success.

David Gerrold

LEONARD NIMOY



(Actor, stage and screen; Mr. Spock on Star Trek, Invasion of the Body Snatchers, starred on Broadway in *Eques*)

Happy Anniversary!
Live long & prosper,

Leonard Nimoy

BRICK PRICE

(Miniature designer, founder of Brick Price Movie Miniatures; Star Trek—The Movie, Project UFO, The Shape of Things to Come)

I'm happy to see a class publication like STARLOG make inroads into a mass market.

For years I've been saddened by the general public's opinion that all science fiction is related to bug-eyed monsters, and the fact that we're never taken seriously as an art form. My company, Movie Miniatures, has grown at the same staggering rate as yours. It's a good sign, because the quantity of great films should finally offset the negative impact of poorly executed "me-too" films. I love science fiction and would be doing this for the hell of it if I couldn't get paid. But don't tell anyone—you'll spoil a good thing. Best of luck,

Brick Price

GEORGE TAKEI



(Actor; Lt. Sulu in Star Trek, The Green Berets)

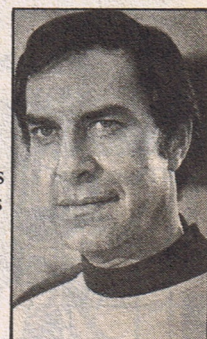
Touche STARLOG! May this fourth birthday be just the first stage of many star years of logging your galactic adventures.

George Takei

MARTIN LANDAU

(Actor; Mission Impossible, Space: 1999, Meteor, The Number)

To all the gang at STARLOG—Congratulations on your birthday. The magazine continues to be the very best of its kind in the country—in the world for that matter. Perhaps even the Universe! Keep up the good work.



Martin Landau

NICK ALLDER



(SFX artist; Space: 1999, Alien, The Empire Strikes Back)

Congratulations on your third birthday and every success for the future.

Nick Alder

REG HILL

(Producer, art director; UFO, Thunderbirds, The Day After Tomorrow, Supercar)

Being connected with sci-fi design for film as well as production, I appreciate STARLOG very much. It's a first-class journal in every way. Happy Birthday.



Reg Hill

STUART FREEBORN



(Makeup artist; 2001: A Space Odyssey, Dr. Strangelove, Star Wars, The Empire Strikes Back, Superman)

Congratulations on your outstanding success and may you continue to find such intellectual and appreciative readers. Many happy returns.

Stuart Freeborn

GENE WARREN

(Modelmaker, SFX artist; Man from Atlantis, Land of the Lost, Kronos)

Happy birthday STARLOG and congratulations on your excellent coverage, attractive format and dedicated staff.



Gene Warren

RON MILLER



(Astronomical artist; Editor of Space Art)

Congratulations on the birthday of STARLOG—the first magazine in decades to be so successful in educating the public in astronomy and the aerospace sciences. Best Wishes for a long life.

Ron Miller

SUSAN SACKETT

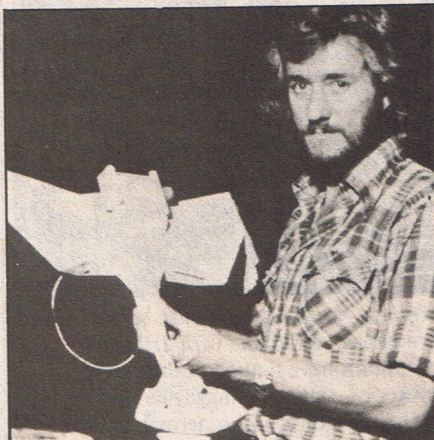


(Secretary to Gene Roddenberry; STARLOG columnist)

Congratulations on beginning STARLOG's fourth year of publication! One of the reasons that *Star Trek* has continued to be so popular is the coverage we have been given in STARLOG all these years—and I'm delighted that my column has been just one part of that. May STARLOG keep on trekkin' until the 23rd century!

Susan Sackett

JOE VISKOCIL



(SFX artist, miniature explosions; Flesh Gordon, Star Wars, Vortex.)

To the friends and fans of STARLOG, my sincere best wishes for a happy anniversary.

Joe Viskocil

BRIAN JOHNSON



(SFX artist; Space: 1999, Alien, The Empire Strikes Back)

Happy Anniversary to a very "readable" magazine. May the Force be with you. Kindest Regards, Brian Johnson and the *Star Wars* effects units in the U.K. and U.S.

Brian Johnson

CHESLEY BONESTELL

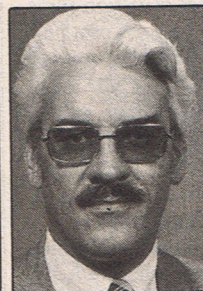
(Astronomical artist, matte painter; When Worlds Collide, War of the Worlds, Destination Moon)

This lively publication appeals to your young adult science-fiction and movie buffs, and you are to be congratulated upon entering your fourth year of publication. Good Luck!



Chesley Bonestell

JESCO VON PUTTKAMER



(NASA consultant, science adviser to *Star Trek—The Movie*)

Your success in your three years of existence tells me there's hope for space. Why? Science fiction is one device which may help "concretize" the future in

people's intellects. I've always felt that it can heighten our awareness of our own futures and the future of all humanity. From that point when science fiction gets the reader to recognize that it's not enough to "ask what the future will do to us," but that we must "ask what we can do to the future," it's no longer mere escapist literature but is ennobled with an obligation. And if, at the same time, it's served up with flair and provides fun and entertainment, so much the better.

STARLOG is that and has that and does that, and its success proves it right. Congratulations, STARLOG, here's to you and to the future... and keep it up!

Jesco von Puttkamer

FORREST J. ACKERMAN

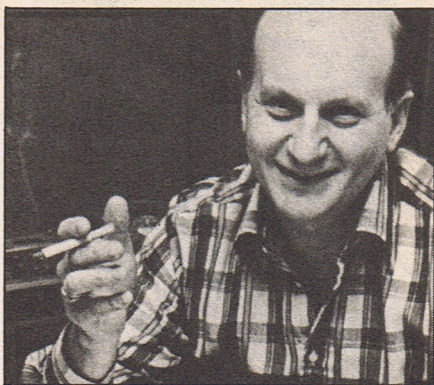


(Literary agent, editor of Famous Monsters of Filmland, curator of SF museum) STARLOG! FUTURE LIFE!

Where were you 53 years ago when I needed you! (I began reading "scientifiction" in 1926 and noting "scientifilm"—*Metropolis* and *The Lost World*—around the same time. Thanks (Forvala-Shantel-Dankon) to your readers for contributing to the care and feeding of the hungry white dinosaur: my sci-fi museum. Your publications are preserved here.

Forrest Ackerman

GERRY ANDERSON



(Producer/writer/creator/director; Space: 1999; UFO, Thunderbirds)

A great big "Thank You" to all the staff at STARLOG and FUTURE LIFE for their important contribution to science fiction, and a special "Thank You" to my very good friend, Dave Hirsch.

Gerry Anderson

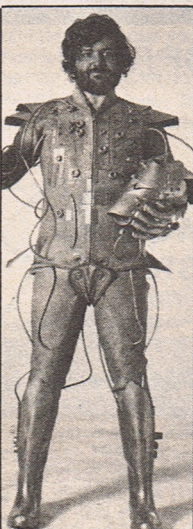
DICK SMITH



(Makeup artist; Little Big Man, The Exorcist)
You're aging nicely!

Dick Smith

LUIGI COZZI



(SF film producer/director; produced Starcrash, a.k.a. Adventures of Stella Star, under the name of Lewis Coates)

I have always been a faithful STARLOG reader even before writing and directing my film, *Starcrash*. I am an avid fan of all your publications and Armando Vacanda, special-effects man for *Starcrash* and *The Humanoid*, is too. Therefore, we do wish you a very long life! Happy birthday STARLOG!

Luigi Cozzi

DON DIXON

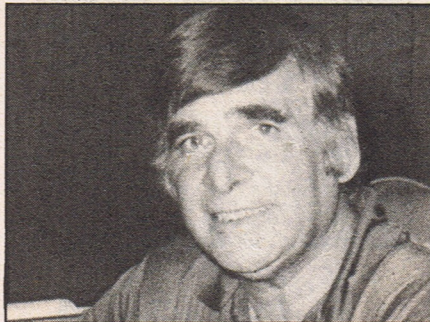
(Astronomical artist, cinematic pre-production artist)

What can I say? You guys put me on the map. May all your enterprises prosper.



Don Dixon

GENE RODDENBERRY

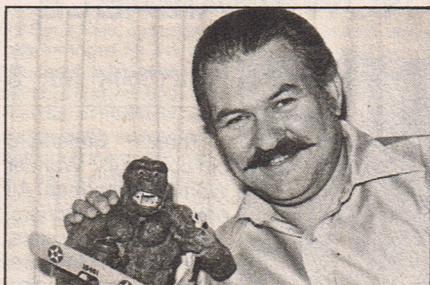


(Creator/Producer; Star Trek, The Questor Tapes, Genesis II)

May STARLOG go as far in its next 30 years as it has come in the last three. I have both enjoyed your magazine and profited from the information and entertainment it contains.

Gene Roddenberry

BOB BURNS



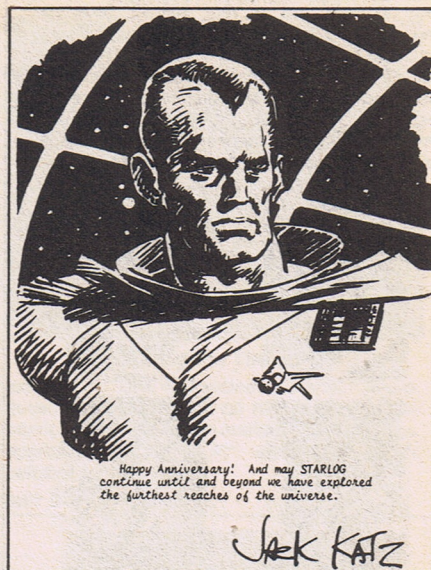
(Film Editor, assistant monster maker, actor; "Tracy the Gorilla" in Ghostbusters, Further Adventures of Major Mars, It Conquered the World)

Congratulations! For being only three little years old, you've grown pretty tall for your age. Small wonder, with the classy way you present science-fiction entrepreneurs and their activities to the serious science-fiction enthusiast. I'm especially proud that you chose to share the live visual effect experiments of my friends and myself with your distinguished audience in "Hollywood Halloween" (STARLOG #18). You've forged the way! You've brought dignity back to science fiction and re-ignited active interest from the thinking community. I'm honored to add my best wishes for continued success as you forge ahead!

Happy Birthday,

Bob Burns

JACK KATZ

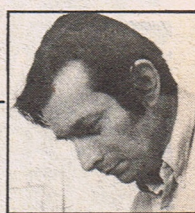


Happy Anniversary! And may STARLOG continue until and beyond we have explored the furthest reaches of the universe.

Jack Katz

(Artist, author; creator of The First Kingdom)
Happy Anniversary!

And may STARLOG continue until and beyond we have explored the furthest reaches of the Universe.



DAVE PROWSE



(Actor; Darth Vader in Star Wars and The Empire Strikes Back)

STARLOG: May the force be with you!

Dave Prowse

WADE WILLIAMS



(Owner, distributor; Man from Planet X, Rocketship X-M, Invaders from Mars)

A toast to Kerry O'Quinn, Norman Jacobs and the STARLOG crew for their "historic" contribution to the science-fiction genre!

Wade Williams

Starlog Goes Japanese

STARLOG now has a very special Japanese language edition, chock-full of rare color stills and Japanese SF news. STARLOG, published in a format you've never seen before, features bold Japanese graphics, with fantastic full-color, pull-out posters in every issue. Packaged in a plastic, laminated cover, the Japanese STARLOG is a visual treat for all SF collectors and enthusiasts.



A limited quantity of the Japanese STARLOG, issues No. 1-7, has been imported for U.S. fans. The premiere issue features STAR WARS and includes a double poster featuring Wonder Woman and a full-color spread of 62 SF film posters from the collection of Forrest Ackerman. Issue No. 2 highlights science-fiction television and focuses on STAR TREK, with a starship Enterprise poster and blueprint details. Issue No. 3, the special-effects issue, contains a combination color poster of a planetary landscape SPACE: 1999 Eagle 1 blueprint and SF graphic catalogue spread. No. 4, the Gerry Anderson Supermarionation issue, contains (2) triple pull-out posters filled with Shusei Nagaoka artwork, X-wing Fighter blueprints, Godzilla animations and Thunderbirds Are Go! model poster. No. 5, the Superman cover issue contains a triple, fold-out poster of Superman in flight. The issue features original science-fiction and comic artwork from Japan and other parts of the world. Also included is a preview section on the Japanese version of the Starlog Photoguidebook to SPACE-SHIPS. No. 6, the cover and triple, fold-out poster inside features Wonder Woman in dazzling full-color, but there's much more: 18 page 'Horoscope' section—a Japanese guide to well-known creatures; fantastic SF artwork of Godzilla and space travel; the Japanese history of robots. No. 7, the Star Hawks cover is the introduction to the most Japanese influenced issue, yet. Much of the contents has never before appeared in the U.S. Also included is Forry Ackerman's SF souvenirs double Frank Frazetta fold-out, full-color photo collages and other visual treats.

Mail to: STARLOG Magazine Dept. S-24

Send for your Collector's issues now. These high-quality, special import editions are available on a first-come, first-serve basis. Send \$9.99 per issue plus postage.

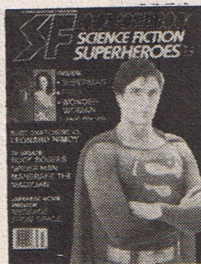
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The definitive guide to "Space: 1999." A handsome, vinyl binder with emblem on the front. Removable pages are organized in military fashion and include data on the Commlock, Stun Gun, Laser Cannon and fold-out blueprints of Alpha. A personnel section has photos and bios of Commander Koenig, Helena Russell, Victor Bergman, Alan Carter, Tony and Maya. Also a Timeline and Episode Guide section. Compiled under the supervision of STARLOG editors and written by David Hirsch, drawn by Geoffrey Mandel. This limited edition (each registered to the owner) is the only version approved by Gerry Anderson prod. and ITC. Only \$9.95 plus postage.

SPACE: 1999 EAGLE BLUEPRINTS

"SPACE: 1999" Eagle transporter fold-out sheet from STARLOG No. 7—\$2.00 (add \$1.00 1st class postage). Limited number.

ATTENTION SF FANS!



WAR OF THE WORLDS POSTERBOOK

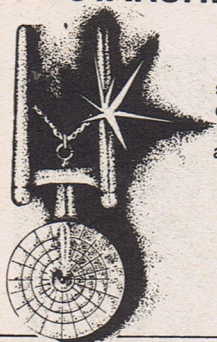
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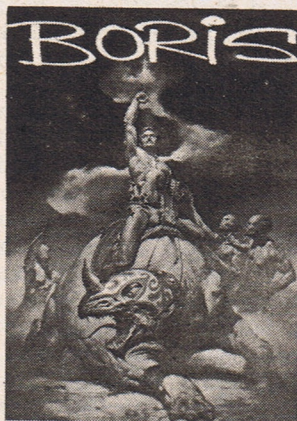
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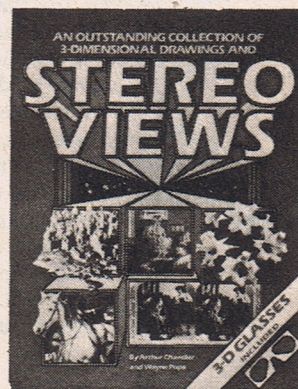
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A cloak-and-dagger tale
that borders on space opera—
and the biggest Bond yet!

MOONRAKER

By BOB MARTIN

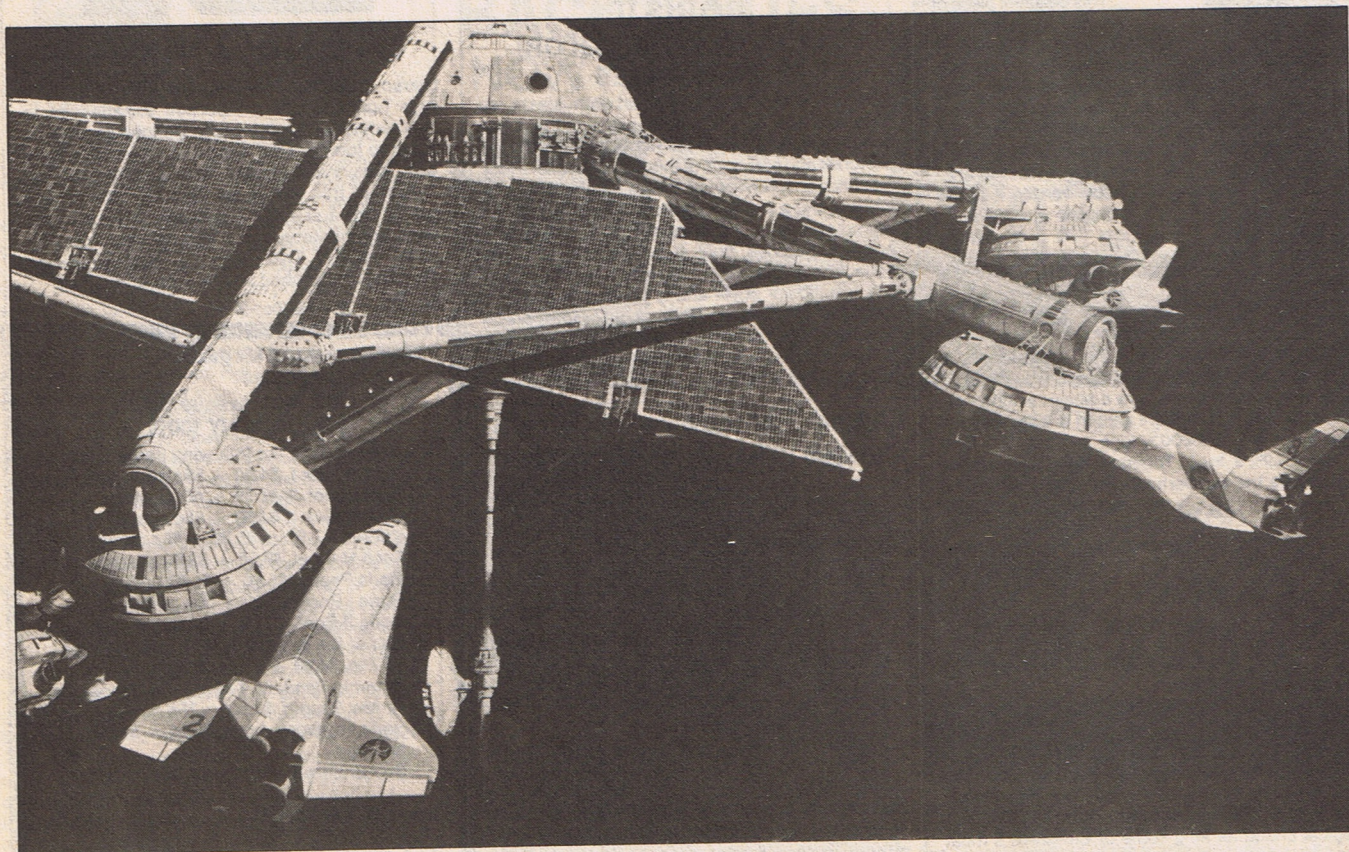
The opening scenes in the newest James Bond film feature the sterling effects photography of Derek Meddings, as a NASA space shuttle is hijacked in mid-air. It's this brief and spectacular sequence that announces that, no matter how many James Bond pictures you've seen, *Moonraker* holds more than a few surprises.

In *Moonraker*, the eleventh film of the series based on the works of the late Ian Fleming, Bond (Roger Moore, in his fourth appearance as the British super-agent) is given a particularly sensitive assignment. The American space shuttle, *Moonraker*, briefly on loan to the British, has been stolen. The U.S. government is understandably upset, and Britain's top-secret operative, 007, has but one imperative—

to find the missing shuttle.

Learning that the craft had been manufactured in California by an American multi-millionaire with an unreasoning passion for the exploration of space, Agent 007 takes the very next flight to Los Angeles. Upon his arrival, he is guided to the estate of Hugo Drax (Michael Lonsdale) by the beautiful Sylvie Dufour (Corinne Clery), a pilot in the service of the Drax Corporation.

As the Drax helicopter approaches the vast estate, Bond is treated to a series of impressive sights—the industrial complex where the shuttles are manufactured, an elaborate French chateau which is the home of Hugo Drax, and an astronaut crew, obviously chosen for their physical perfection, training on the grounds of the estate.



Above: From this orbiting den of iniquity, a scheme is launched that could change the destiny of humanity. The space station model is approximately 13' in diameter. The *Moonraker* models ranged widely in size, including a 5' model used for lift-offs and two 6' models. . .
Right: Shuttle stowaways Bond and Holly entering the station in the uniform of the Drax astronautical team.



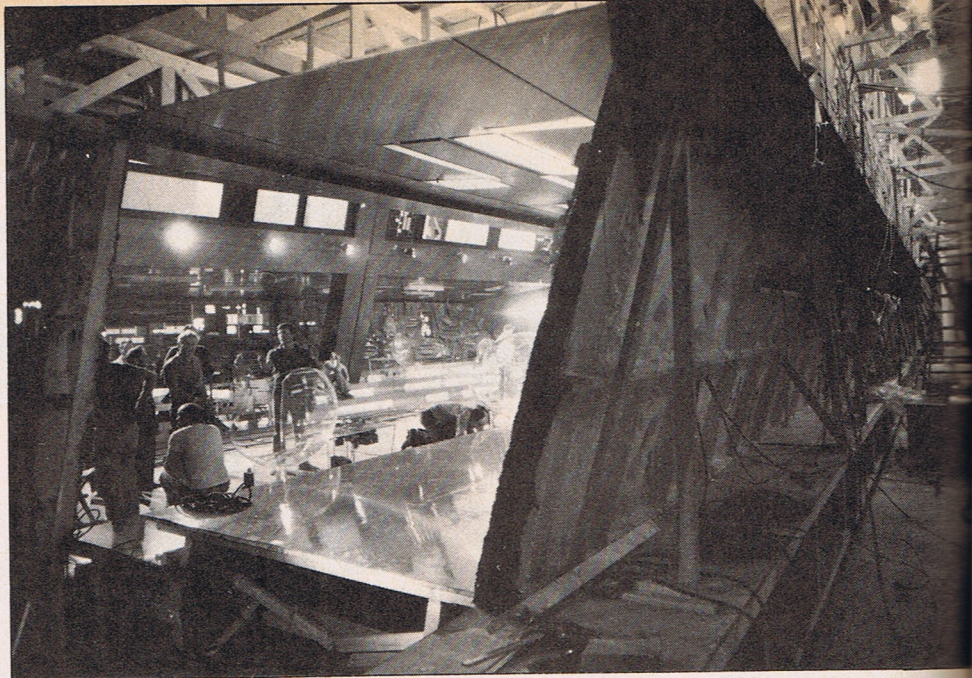
As in all Bond films, 007 first encounters the villain in his own den, where Drax amuses himself by playing Chopin on his grand piano, flanked by his two vicious guard dogs. After the meeting, in which a polite formality thinly disguises their mutual antipathy, Bond is sent to tour the grounds with the attractive and erudite Dr. Holly Goodhead (Lois Chiles), while Drax lives up to his villainous manner by dispatching henchman Chang (Toshiro Suga) to deal with "Mister Bond." Needless to say, repeated attempts on Bond's life don't even affect his British calm or his sense of humor. That evening, as the others sleep, Bond enlists Sylvie DuFour in his cause and obtains access to some cryptic diagrams from Drax's safe.

The Drax papers lead Bond to Venice, Italy, where he is surprised by the presence of Dr. Goodhead. Holly and Bond are soon allied, as the dimensions of Drax's destroy-the-world-to-save-it scheme are unravelled. After a failed attempt to nip the forces of evil in the bud, the trail leads Bond to Rio de Janeiro, to Drax's space complex hidden in the Central American jungle, and finally to outer space.

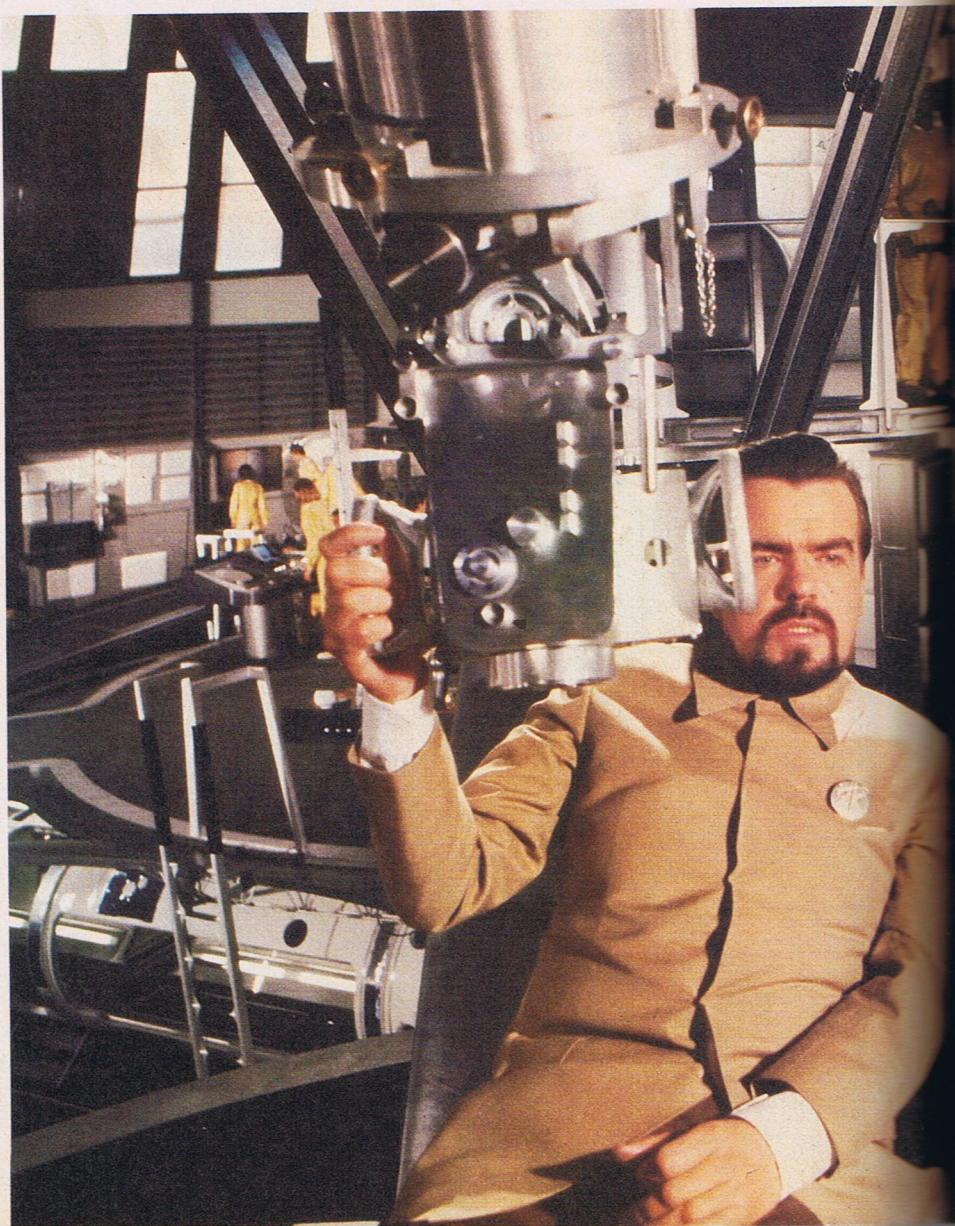
That's the story—without giving away any of *Moonraker's* most exciting sequences. Even Richard Kiel, in a repeat performance of his Jaws role from *The Spy Who Loved Me*, has a few surprises for Bond followers as he reaches a new stage in the history of his malevolence. Bond and his various foes and *amours* remain in the Fleming mold (after all, why tamper with success?), but new scope is brought to the 007 legend via the ever-present scientific hardware, fantastic sets and, most of all, the spectacular special effects. Though some filmgoers might find the greatest spectacle in the 16-member astronautical crew, men and women cast from the portfolios of Europe's top modeling agencies, SF fans will be ogling Ken Adam's sets as they wait with bated breath for the film's shattering finale. In the closing sequences, Bond, in the company of a couple of surprise allies, meets Drax and his henchmen in a cataclysmic laser battle in space orbit.

As can now be seen in some of the *Moonraker* trailers featuring space battle scenes and a brief view of Drax's orbiting space station, these effects are fantastic indeed, certainly up to the high standards set by Meddings in his past achievements—SFX for various Gerry Anderson productions, including *Space: 1999*, as well as the last Bond film, *The Spy Who Loved Me*, and his Oscar-winning effects for *Superman—The Movie*.

Moonraker is the first adventure film designed to please the non-SF filmgoer as well as the fans of space fantasy, and its multi-million-dollar budget, as well as the track record of the past Albert Broccoli-produced Bond films, assures a healthy box office. But whether this means a new trend toward SF elements in mainstream films won't clearly be seen until long after *Moonraker* takes off. ★



Above: One of Ken Adam's most elaborate sets, Drax ground control, under construction at Pinewood Studios. Below: Unaware of Bond's presence in the station, Drax prepares to implement his design of conquest.

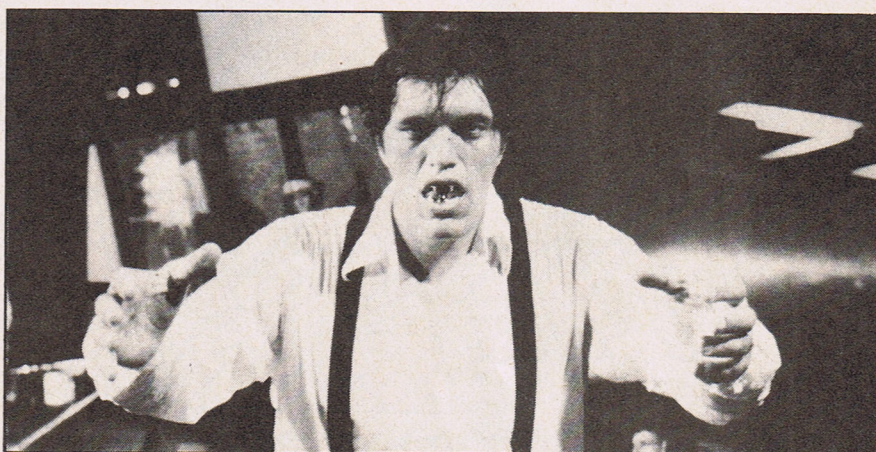


Moonraker

CAST & CREDITS

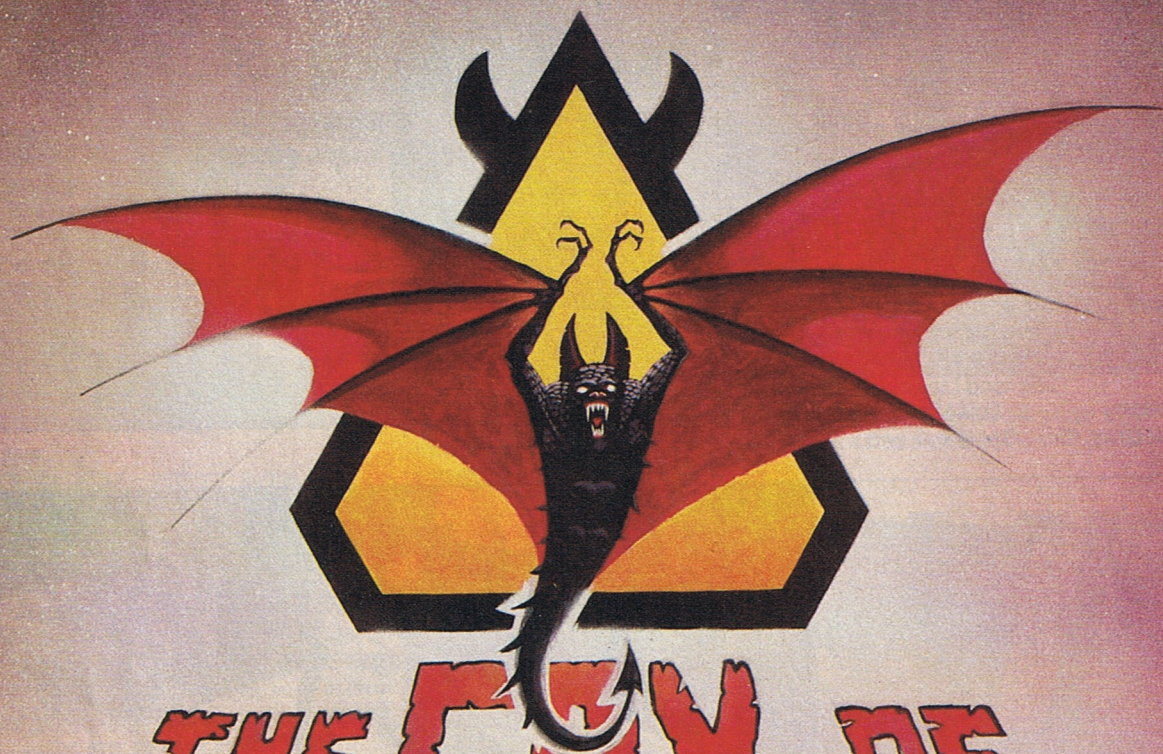
A United Artists film. 1979. Color. An Albert R. Broccoli Production. Director: Lewis Gilbert. Executive Producer: Michael Wilson. Associate Producer: William Cartledge. Original Screenplay: Christopher Wood. Production Designer: Ken Adam. Visual Effects Supervisor: Derek Meddings. Director of Photography: Jean Tournier. Music composed by: John Barry. Technical Consultants: Eric Burgess and Harry Lang. Stunt Arranger: Bob Simmons. Makeup: Monique Archambault, Paul Engelen and Pierre Vade. Based on the book *Moonraker* by Ian Fleming.

James Bond	Roger Moore
Holly Goodhead	Lois Chiles
Drax	Michael Lonsdale
Jaws	Richard Kiel
Ms. Defour	Corinne Clery
Chang	Toshiro Suga
M	Bernard Lee
Q	Desmond Llewelyn
Money Penny	Lois Maxwell
Frederek Gray	Geoffrey Keen



Top: Bond faces Drax henchman Chang in a martial arts duel in an Italian glassworks museum. Center: Hollywood muscleman Richard Kiel appears in a return engagement as the unstoppable Jaws. Bottom: No harnesses or nets were used for this particular stunt, one of many arranged by stunt veteran Bob Simmons.

Pray You Never Hear . . .



THE CRY OF

PTHULHU

They keep saying it can't be done, but William Baetz and David Hurd are busily filming H.P. Lovecraft's Cthulhu Mythos.

ART: COURTESY CINEMA VISTA

In *The Cry of Cthulhu*, a young American couple inherits an isolated mansion located in Germany's Black Forest. After moving into the old house, they soon learn that their new abode is situated near a barren battleground where hundreds of American and German soldiers perished during World War II. To their further dismay, they discover that the estate is swarming with mysterious, menacing beings . . . a horde of demonic creatures released by the manor's previous tenant, a deranged old sorcerer. During the ensuing confusion, the husband experiences a strange dream in which he journeys to the celestial city of Kadath where he encounters a bizarre race of Elder Beings. The Beings attempt to communicate to the uncomprehending hero a sinister plot to affect the release of Cthulhu: one of the dread lords of the Great Old Ones which were expelled aeons ago from Earth by the opposing Elder Beings. Should Cthulhu be freed, the protagonist is warned, he will cry out in defiance of the Beings, shattering the astral chains which fetter the Great Old Ones. Unleashed, the Old Ones will descend from the void and resume their tyranny over the world once more.

The publication of H.P. Lovecraft's *The Call of Cthulhu* in the February 1928 issue of *Weird Tales* signaled a radical departure from the traditional gothic-horror fable. By melding together the best elements of science fiction and weird fantasy, Lovecraft lifted his readers out of the reach of mundane, provincial vampires and werewolves and plunged them into a universe inhabited by the Great Old Ones, an eldritch hierarchy of monstrous godlike entities from another space-time continuum. Lovecraft's cycle of tales revolving around mortal encounters with Cthulhu and the other Great Old Ones so inspired his contemporaries that they used his pseudo-mythology as a theme for their own stories. Today, 50 years later, writers from that original "Lovecraft Circle," as well as new authors who began their careers long after Lovecraft's death in 1937, continue to weave their threads of imagination into the macabre tapestry of what has come to be known as "The Cthulhu Mythos." And now, with the launching of Cinema Vista's first major feature film—*The Cry of Cthulhu*—it seems that the tradition will finally reach the cinema.

Building Onto the Mythos

"Lovecraft encouraged other creators to take his mythos and add to it, to build onto it," explains William Baetz, co-producer of the film. "I consider us just that—other

creators who are building onto his mythology. Instead of using the medium of the printed word, we're using the film."

"Cthulhu does not make an appearance," Hurd states simply. "I do not think Cthulhu should ever appear in any Lovecraft film. Cthulhu should always remain the unseen." Nevertheless, Hurd promises that Lovecraft aficionados will not be disappointed in the final fruit of his labors. "You will see the three sides of the Universe: You will see the world of Cthulhu, the world of the Elder Beings and you see our world—caught in the middle."

Initially conceived as a low-budget, local production, numerous postponements, from 1974 to 1976, due to seemingly insurmountable financial obstacles, eventually convinced the producers that the fiscal situation in their home state of Michigan was somewhat less than conducive for movie making. Finding themselves at an impasse, co-producers Baetz and David Hurd took the screenplay and accompanying artwork to the West Coast with the hope of selling the property and using the material gain to develop their fledgling film company.

Hollywood's Enthusiasm

Happily, however, they were met with so much enthusiasm from Hollywood executives that hard-selling the laboriously wrought movie material proved to be unnecessary. Deciding to revive their original plan of producing *Cthulhu* under the aegis of Cinema Vista, Hurd and Baetz revamped and expanded the screenplay for a major treatment. With the aid of executive producer Ceil Armada, the project was finally able to secure the once-elusive financial backing; a formidable amount of \$7 million—certainly a far cry from the \$700,000 budget envisioned for the film during its Michigan days.

"It isn't a matter of getting a bunch of money, so let's do a whole bunch of special effects that cost a lot more," Hurd says. "The money is enabling us to do things that we were not able to do before. Originally, the film was going to be shot in Michigan, using local talent and a star for two weeks. We couldn't even go into building any kinds of sets, we couldn't use any animated creatures to speak of. Now we're able to show things that before were more or less alluded to with screenplay and graphics."

Sanctioned by Lovecraft's publishers Arkham House, Hurd's original script, written in collaboration with Mary Ann Hurd, was surprisingly not inspired by the Cthulhu mythos but by a documented incident of psychic phenomenon.

"The original concept came about in 1969 when I was working on a low-budget feature," Hurd recalls. "A friend of mine brought me a small newspaper article about an area in Malaysia where a battle in World War II was fought. This field where a lot of people died was known for strange occurrences: people would get violently ill if they walked along the battlefield; they'd get nauseated, experience extreme headaches, get paranoid and go screaming into the night and so forth."

From this sprang a rough gothic scenario of a young couple in an ancient manse, besieged by devils derived from the satanic elements of the Christian mythos rather than the Lovecraftian lore of Cthulhu. At that point, during the early 70s, the raw, untapped potential of the Cthulhu mythos began to manifest itself.

"When I actually started writing the story," continues Hurd, "I found that the Cthulhu mythos seemed to tie all the ingredients and the different elements we wanted together. . . . Cthulhu just kind of reached



Right: One of the evil horrors lurking in the German countryside. Cthulhu, the ultimate demon of darkness, will not be shown.

ALL PHOTOS © 1979 CINEMA VISTA

out his tentacles and took over the whole story."

Like any dedicated Cthulhuan, Hurd was not content to rest his laurels on a merely adequate screen treatment of the mythos, but decided to take the opportunity to answer several mysteries surrounding the mythology—as well as adding an innovation of his own design.

"We gave more credibility to the Cthulhu mythos," Hurd elaborates, "in the respect that—from a fictional standpoint—for countless hundreds of thousands of years there have been all these sorcerers striving to bring back Cthulhu and his hordes, but none of them were ever successful; some came close, or some would open a small part of the gateway, but never enough to create a passageway between the two dimensions. I always felt that this was a weak point in the mythos, so what we did is suggest that the reason no one has been able to succeed in opening the threshold throughout time is that they have been appealing to the wrong source; they had been appealing to Cthulhu himself when there was actually an unknown power on Earth which they should have been invoking in order to open the gateway."

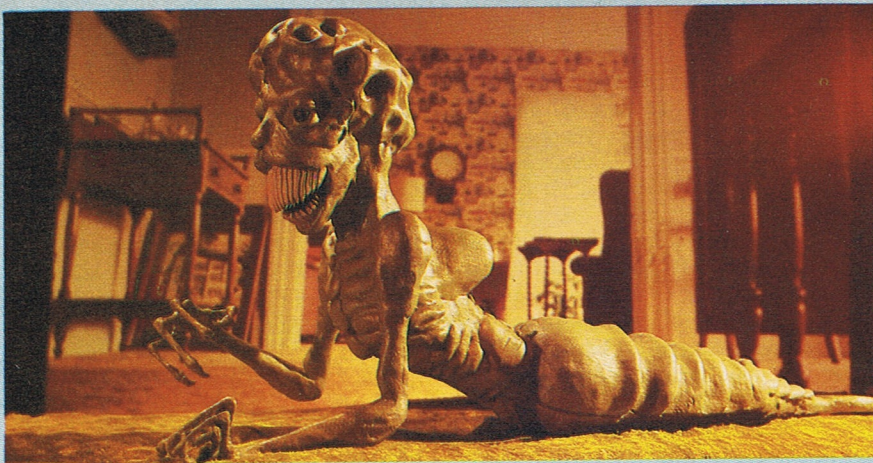
However, to reconcile the script with the mythos as Lovecraft conceived it, a rationale was required to support the existence of this "unknown power." Hurd found just such a rationale in one of Lovecraft's best-known stories, *The Shadow out of Time*.

An enigmatic tale, *The Shadow out of Time* tells of a great war waged millions of years ago between the Elder Gods (the narrator refers to them as the Great Race) and the Great Old Ones for supremacy of Earth. With sophisticated weaponry created by their starborn science, the Elder Gods ultimately triumph over the Cthulhu host, relegating them to a fate unknown. Their victory, however, is not complete, for some dark mysterious force—which the Gods were virtually powerless to destroy—remains. Resigned to their impotence in the face of this power, they secret the thing away in a deep subterranean vault, where it lies dormant, awaiting the day of its resurrection . . .

"And," Hurd says, "our story deals with the man who discovers the final key to the secret of this force. He is a German Nazi who is completely demented from the war and has a twisted hatred for mankind—and out of this he tries to resurrect this evil force." Hurd smiles conspiratorially at the implication that *The Cry of Cthulhu* will continue where *The Shadow out of Time* left off—perhaps the first time anyone has attempted to make a motion picture which is a sequel to a story which itself has never been filmed.

Frustrating Dilemma

Creating a convincing Lovecraftian atmosphere, however, presents the producers with a frustrating dilemma inherent in the very literature they hope to convey on the



Cthulhu's staggering special effects are in the hands of a talented and capable crew: Tom (Flesh Gordon) Scherman on miniatures; Lyle (Vortex) Conway is chief modelmaker; Craig (Galactica) Reardon on makeup; Ernie Farino, who recently executed the opening sequence for STARLOG's first film, is special visual supervisor.

screen. "We've got passages of Lovecraft to work with like, 'The thing was so horrible and abominable, I can't even explain it!'" says Baetz. "Well, we don't only explain it—we've got to show it." To that end, while the visual appearance of these alien beings will depend heavily on the SFX people involved with the projects, Hurd and Baetz have borrowed a few concepts from other, more descriptive mythos authors. With the exception of Brian Lumley, today's most prolific mythos writer, these other authors—Clark Ashton Smith, Robert E. Howard (creator of the sword-wielding hero, Conan) and August Derleth, the founder of Arkham House—were all members of the Lovecraft circle of contributors to the long-defunct *Weird Tales* magazine.

Will the use of these writers diminish the Lovecraftian integrity of the film? Not at all, says Baetz. "In the middle of Lovecraft's design and conception of his whole Cthulhu mythology," Baetz points out, "he wrote a story called *The Whisperer in the Darkness*, which was the first time he brought together all the other elements of these other writers and put them into his work. So, okay, we're going back to basic Lovecraft—but the basic Lovecraft also uses and draws upon the concepts of other mythos writers. Therefore, we too are drawing on the concepts of these other writers."

To direct their motion picture, the producers have signed on Wolfgang Glattes, who has garnered an impressive number of screen credits as assistant director for *Cabaret*, *Willy Wonka & the Chocolate Factory* and, most recently, *All that Jazz*. The hiring of Glattes was a well-calculated move, since he was born in the region of the Black Forest, where location photography will begin this mid-summer.

Meanwhile, the producers are gathering a task force of SFX artists to create the visual and optical effects which will absorb at least \$2 million of the film's total budget. How-

ever, because of the overkill emphasis enveloping the SFX aspects of genre films these days, they are reticent about the project's effects, save to report that the film will showcase several new techniques applied to stop-motion animation.

With Texas animator Ernie Farino, the producers are presently assembling an elaborate effects studio—appropriately christened the "Nightmare Factory"—to house over a year and a half of post-production operations. Farino will direct and supervise the Factory's crew, as well as animate several select sequences. Working with him on the film is chief character designer and modelmaker Lyle Conway, presently associated with Jim Henson and his Muppets. Also on the project is *Battlestar Galactica* character designer Craig Reardon, for makeup and appliance work, and slit-scan artist Shawn Phillips. Tom Scherman, well-known as the creator of Emperor Whang's castle in *Flash Gordon*, will be building the miniatures.

Depending on the movie's success following its completion in early 1981, Hurd and Baetz are casting an ambitious eye toward their future excursions in the Lovecraft mythos. Planned to be even more epic in proportion—both financially as well as cinematically—the producers briefly and cagily discuss the next three episodes.

"There's no way possible to get all the concepts we wanted to explore into the first picture without turning it into a managerie that wouldn't make any sense," says Baetz. "So we had to expand it and that became a second film, and then *that one* was so long we had to divide it into two separate films."

Reflecting pensively for a moment, Hurd says that the project "was a real challenge. I think the one thing that really got me going on this story was that so many people I was involved with in filmmaking said that you couldn't do Lovecraft on film—and I always felt it could be done." ★

"Having heroically foiled the robbery of the Middleburg National Bank, Major Mars takes to the skies once again and rockets to his secret retreat. There, high in the spectacular Rocky Mountains, Major Mars continues his never ending battle against the forces of evil . . ."



PHOTOS: 1979 MAJOR MARS PRODUCTIONS

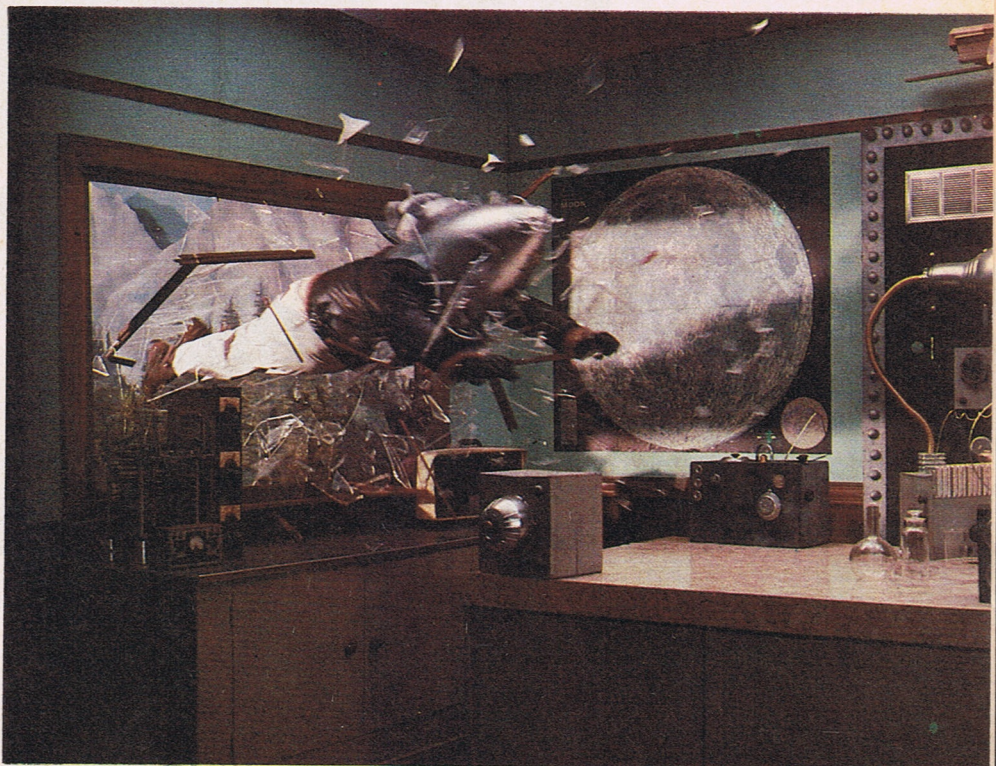
The Further Adventures of Major Mars

By DAVID HUTCHISON

Major Mars, as a character, was born on the stage of the Fox-Venice theater on a Saturday afternoon in 1953. During the four years that Bob Burns appeared as the Major between screenings of cartoons and adventure serials, he entertained and enthralled audiences with contests and space stories.

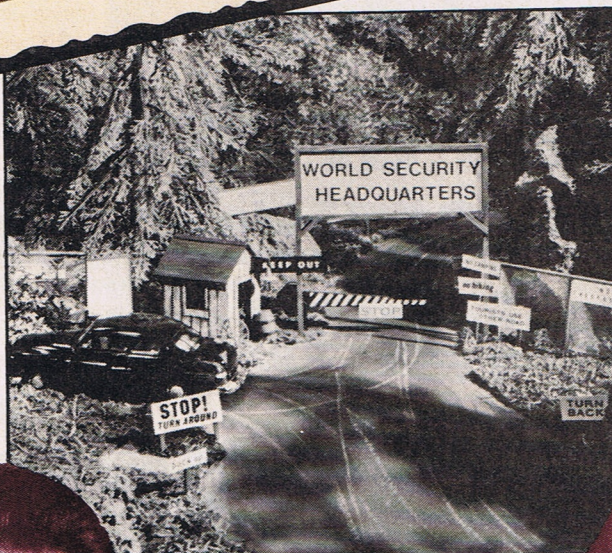
Officially known as the Revell Major Mars Club, Major Mars awarded Revell model kits as prizes for the games and contests that he would invent. "They were simple games that any kid could play," emphasizes Burns with a grin. "I always knew there was a little kid somewhere in the audience that wasn't quite as good as the other kids, because I was that way when I was a kid; I couldn't do *anything* right! I didn't want anyone to just sit there, afraid to try because he couldn't keep up with the other kids. So I would hold simple contests, like trying to whistle with a mouth full of crackers.

Above: Major Mars describes his Planet Patrol Emergency Rocket Rescue Ring. Right: Mars rockets into his mountain hideaway.





Above: Burns as the original Mars. The costume had to cover as much of Burns' 19-year-old face as possible. The prop was made by Paul Blaisdell for the movie *Not of This Earth*.



Above: Major Mars' secret mountain hideaway employs such heavy security measures as stern warning signs, fences and a guard who is perpetually asleep in the shack.

"Or I would tell space stories and have the kids in the audience supply the sound effects on cue. For example, when I mentioned the word 'rocket,' they would all chorus with a whooshing sound or a zing-zing when I mentioned a ray gun. Audience participation was the key. The kids needed to be part of what was going on, instead of just passive viewers."

At this early time in the mid 50s, Major Mars had not yet evolved to the more complete character that would mark his cinematic appearances. "He was a very mysterious character in those days, you couldn't even see his face. I had to disguise myself mainly because I was so young. The kids would more readily relate to me as a 'major' if they didn't suspect my true age—after all every kid knows that a 'major' is an old man!

"Further," Burns continues, "I was worried about my voice. I had to fight to keep the pitch down. But the oxygen mask really helped. It muffled the voice, and the microphone gave a very echoey effect, sort of like talking into a waste paper basket—a very mysterious effect."

"I wore a jet fighter pilot's helmet which covered everything except my nose and mouth, but I also wore an old oxygen mask which covered the rest of my face. It gave me a very alien look, which I enhanced by never mentioning where Major Mars is from. The kids just seemed to accept my existence without any explanation."

This is an important aspect of the character that Tom Scherman retained in his development of Major Mars as a film project. The character, as Scherman envisioned him, was a mysterious defender of world justice without a past and only the future of mankind to protect.

Major Mars wrapped up as a stage production in 1957. It was not until many years later that the character would re-emerge in its fully developed cinematic form.



Above: Sparky and Marcia help Mars to his feet after crashing through the closed window of his hideaway.



Cast & Credits

The Further Adventures of Major Mars

Major Mars Bob Burns
Sparky Glenn Johnson
The Chief Art Laing
Marcia Kathy Roach Anderson

Produced by: Bob Burns, Glenn Johnson and Tom Scherman

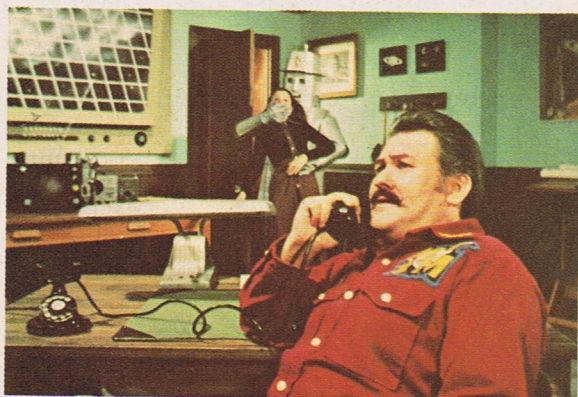
Production Staff

(in alphabetical order)

David Allen, Jim Aupperle, Jon Berg, Douglas Beswick, Chuck Clough, Randy Cook, Bob Costa, Marianne Costa, Jim Danforth, Bill Hedge, Greg Jein, Robert Maine, Bill Malone, Mark McGee, Mike Minor, Joe Musso, Randy Robertson, Bill Scherman, Bill Taylor, Bjo Trimble, Russ Turner, Jan Vaughn, Joe Viskocil, Harry Walton, Keith Wester.

Based on a character created by Bob Burns.

PHOTOS: © 1979 MAJOR MARS PRODUCTIONS



Above: Mars' rocket plane blasts off from his mountain fortress. Left: Pretty Marcia Drake is abducted by Dr. Demon's robot henchman, while Mars confers with the President. Below: Tom Scherman created all of the stunning models and miniature sets for *Major Mars*. Griffith Observatory has been the location for so many SF adventure films since *Flash Gordon* that it had to be the location for Mars' mountain fortress.

The driving force behind *Major Mars* as a film project is the multi-talented Tom Scherman. Both Burns and Scherman have long been fans of the old Republic serials and the era of SF adventure stories. Scherman had had for some years the idea for a parody of the old serials. He mentioned it to Burns while they were working on Burns' now-famous Hollywood Halloween shows (see *STARLOG* #18). Scherman thought the name *Major Mars* had just the right sort of ring to it and the pair began working on "wouldn't-it-be-fun-if" ideas.

Finally the idea of transforming *Major Mars* from the kiddy matinee entertainer to the cinematic hero living in a secret mountain fortress high in the Rocky Mountains began to take shape. In 1973, Scherman decided to invest in the project seriously. The project would continue on an off-and-on basis whenever time and money would permit.

After many discussions, the character of *Major Mars* began to take final form. "I see him as a cross between Oliver Hardy and Inspector Clouseau," says Burns. "He's a goof-up like Clouseau—always stumbling into things—but he has the ego and temperament of Ollie. He would love to save the world, but he's the last guy that should ever be let out of his house, because there is going to be absolute chaos wherever he goes."

Readers of STARLOG will be able to get a first-hand look at Major Mars, Sparky and the mountain fortress in STARLOG's Intergalactic Picture Show, a theatrical release for the fall of this year.



WALTER HILL

Co-Producer of **ALIEN**

Fresh from his work on "The Warriors," producer Walter Hill discusses his role in the making of "Alien."

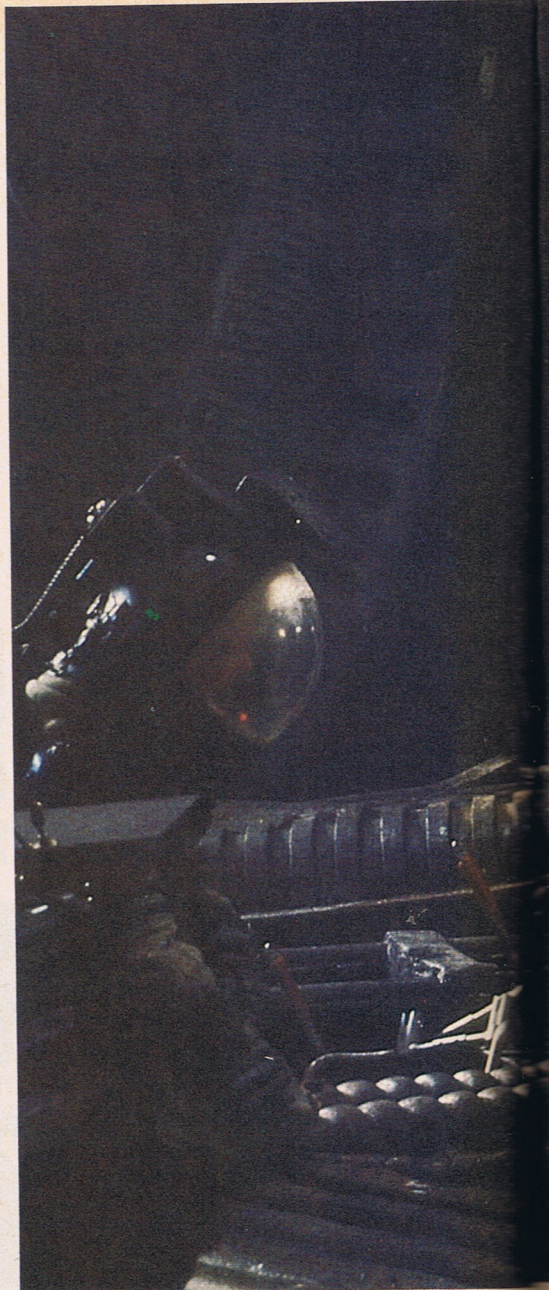
By BOB MARTIN

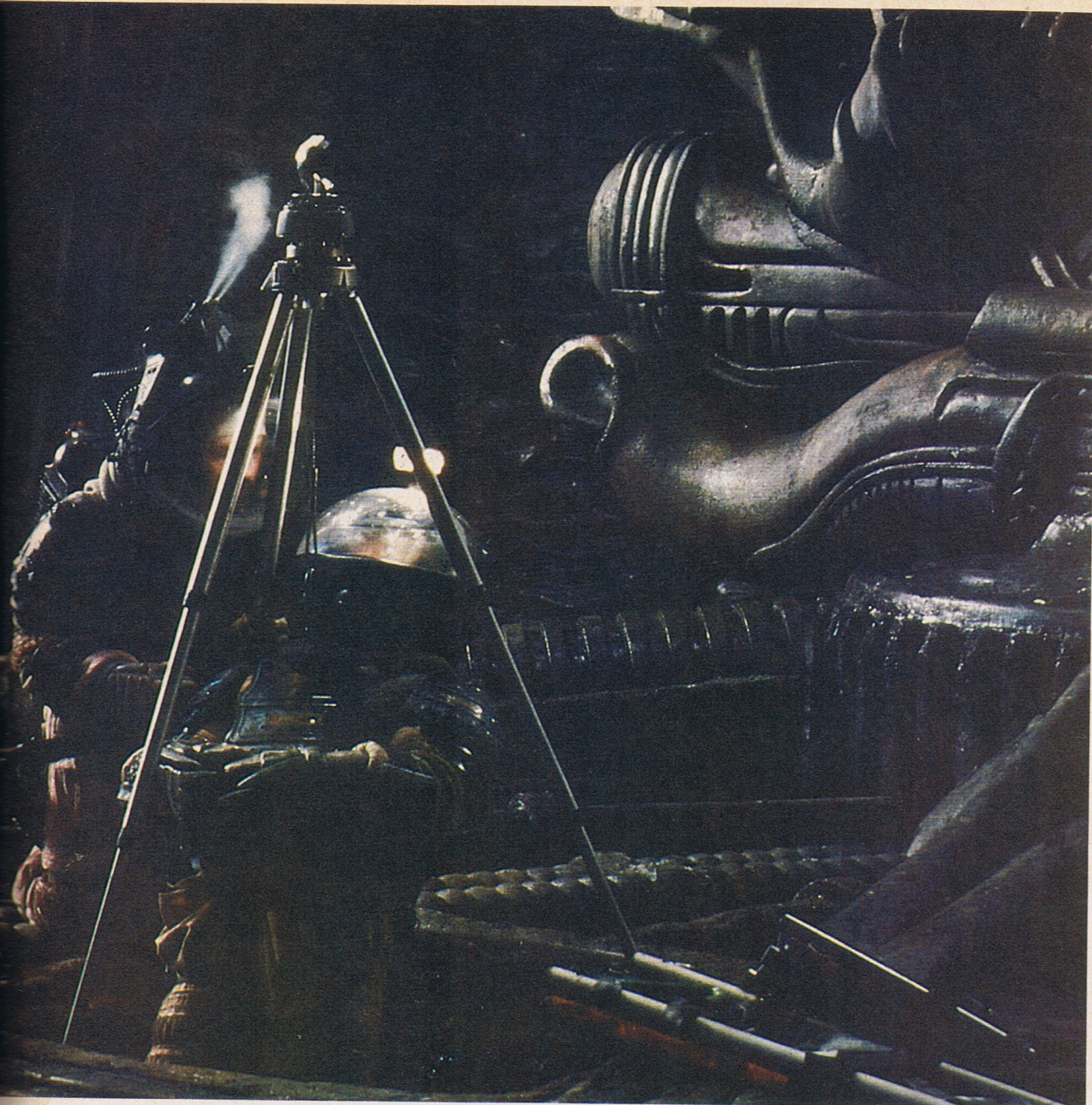
Alien is not the initial excursion into the worlds of fantasy for co-producer Walter Hill. He also scripted and directed *The Warriors*, the controversial film that is still drawing crowds to the box office after four months in general release. In answer to charges leveled by some social critics, claiming that the film has caused a resurgence in gang violence in America, Hill points out that it was never intended as anything other than an action-oriented adventure fantasy. "My whole intention in making *The Warriors* was to create a comic book on film," says Hill. "The characters and the action are derived from that concept. The violence is extremely stylized and bloodless. And I was especially surprised that none of the press picked up on its elements of self-parody. The audiences always get this right away, but our solemn pontificators of the press have stuck it with this label of 'gang movie' and can't see beyond it."

If the press could not see the fantasy elements in *The Warriors*, *Alien* should present less of a problem, since it offers spacecraft and the cosmos in place of subways and New York City. *Alien* is produced by Hill in cooperation with David Giler and Gordon Carroll, his partners in Brandywine

Productions. Beyond their billing as co-producers, Giler and Hill had a greater hand in the making of the film than the credits will show—though Dan O'Bannon is given sole credit for the screenplay, Giler and Hill adapted his material for the final shooting script. As reported in last month's STARLOG, O'Bannon brought the screenplay credits before the Writer's Guild arbitration panel in an effort to have Giler's and Hill's names dropped. As it turns out, O'Bannon was successful in that effort.

Comments Hill: "I've made the statement before that on-screen credits often have very little relation to who did what on a film. In this instance, the Writer's Guild has a rule whereby, in a case like this, you have to show that 70 percent of the material was your own and brand new in kind. The fact that David and I carried the O'Bannon screenplay through five drafts to the final shooting script is immaterial. And of course these





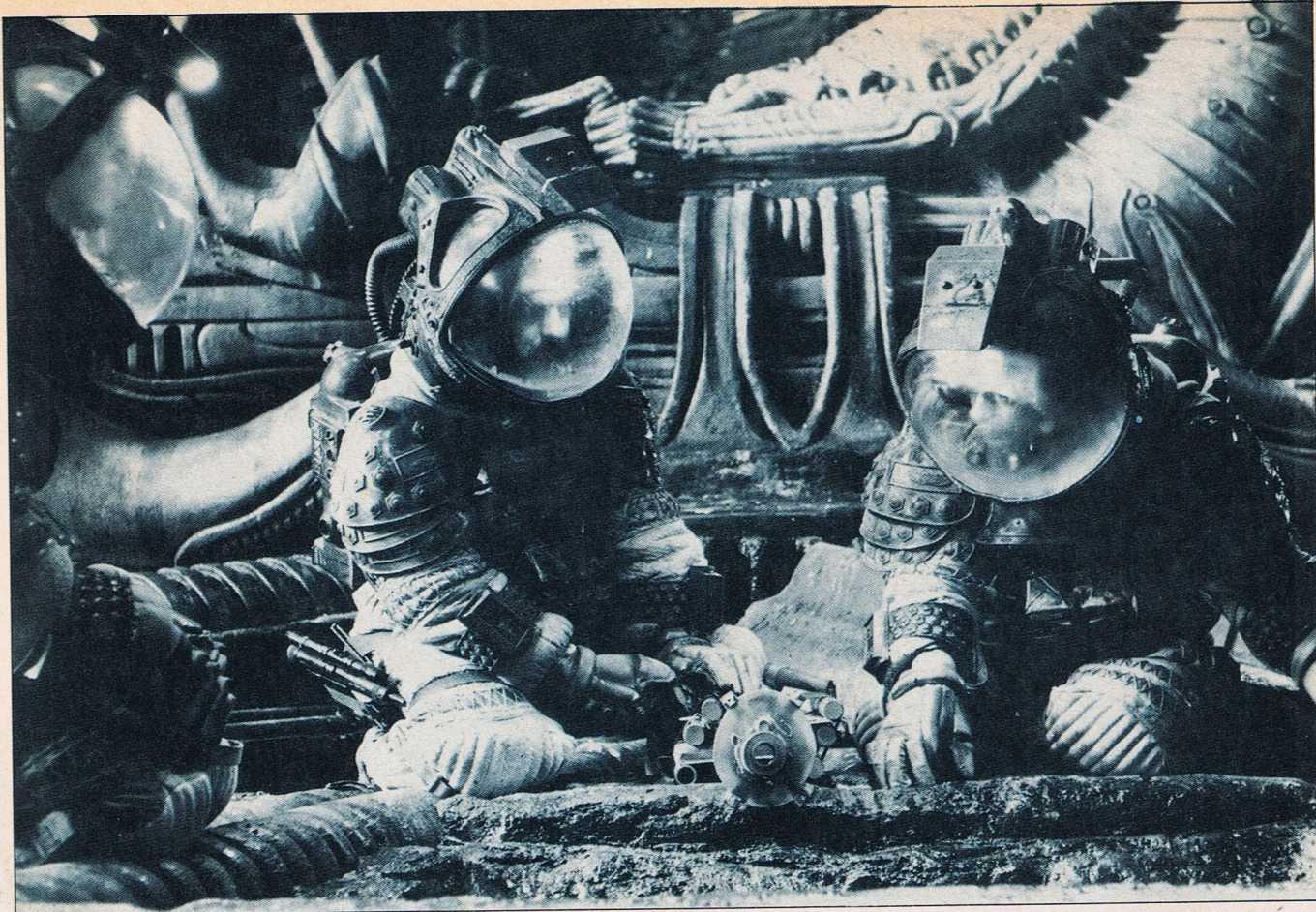
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things are very difficult to quantify.

"One thing worth remembering is that Dan's screenplay had been making the rounds for quite a while and no one had bought it. Fox had seen it, and with Dan's original conception of a low-budget picture, they really weren't about to consider it. I originally read the script in the summer of 1976, and I saw qualities in it that the studios hadn't, in terms of the story itself. I presented it to my partners, saying that, if it were done on a sophisticated level, rather than as a low-budget picture along the lines of *The Blob*, we'd have a truly extraordinary film.

Above: Dreaming of alien riches, Executive Officer Kane (John Hurt) volunteers to explore the deep vertical shaft leading from the bridge of the alien craft. Right: The *Nostromo*'s crew, fresh from hypersleep. Some nudity was removed from early scenes in the film's final cut.





Dallas (Tom Skerritt) assembles tripod and winch for Kane's descent. The third team member is Lambert (Veronica Cartwright).

"The real genius of the O'Bannon-Ron Schussett story was that they had worked out the details and plot twists for this story of a space monster that could not be killed without endangering the astronauts' own life support system. At the same time, this terrible beast is knocking them off one by one, Agatha Christie style—the stuff of real drama."

Hill freely admits having little background in science fiction, though he developed a passion for films of all kinds during his childhood in Long Beach, California. He

began to plan for a career in film while a student at Michigan State University. After his graduation, he worked in a number of unrelated fields, including years spent as an oil field worker and on a construction crew, while he completed his first screenplay. The script, though never produced, led to his first work in films. As a young screenwriter he worked with such notables as Sam Peckinpah (*The Getaway*) and John Huston (*The MacIntosh Man*) before he directed his first film, *Hard Times*, starring Charles Bronson. It was shortly after the completion of *Hard*

Times that O'Bannon's *Alien* script first caught his attention.

"Fox was notably skeptical when we brought it to them. It's much more difficult for studio people to see the value in this sort of thing than in, for instance, a story about a housewife having a nervous breakdown. After David and I reworked it, they were more able to see the story's merits—enough to invest \$10 million in it."

Originally it was expected that Hill would direct the film as well, but his commitment to *The Warriors* prevented it. David Giler recommended Ridley Scott as director after seeing his first feature film, *The Duelists*. Paramount Pictures obligingly arranged screenings for the other Brandywine partners. It was Scott's flair for dramatic visuals that convinced the producers that they had found their man.

"Scott is a graphic artist himself," says Hill, "and executed a full storyboard for the film. Most of the film's visual concepts originated with him. For instance, in designing the space suits, it was Scott's idea to adapt the design of Samurai suits of armor. He gave his own initial sketch to Jean Giraud, who then used his own personal style in interpreting Ridley's concept. Of course, H.R. Giger was another major influence on the look of the film."

Both Dan O'Bannon and Ron Cobb have been quoted as saying that the producers were initially opposed to their idea of hiring Giger. According to Hill, Giger was not initially ap-

The Merchandising of Alien

Right now, Alan Dean Foster's novelization of *Alien* is already on the stands. The coming months will bring a wide proliferation of *Alien* ware, in the largest merchandising campaign ever mounted for an R-rated film.

Soon to appear is Topps' series of 99 gum cards, featuring several shots of the alien itself. The storyline is serialized on the back of each card. The leader in *Alien* merchandising is likely to be Kenner toys, which has announced plans for *Alien: A Game of Escape*, an *Alien* movie viewer and an 18" action figure of the beast—with push-button operated jaws and tongue—the world's ugliest doll. Avon paperbacks will be publishing a large-format book recounting the story of the film in still photos this October.

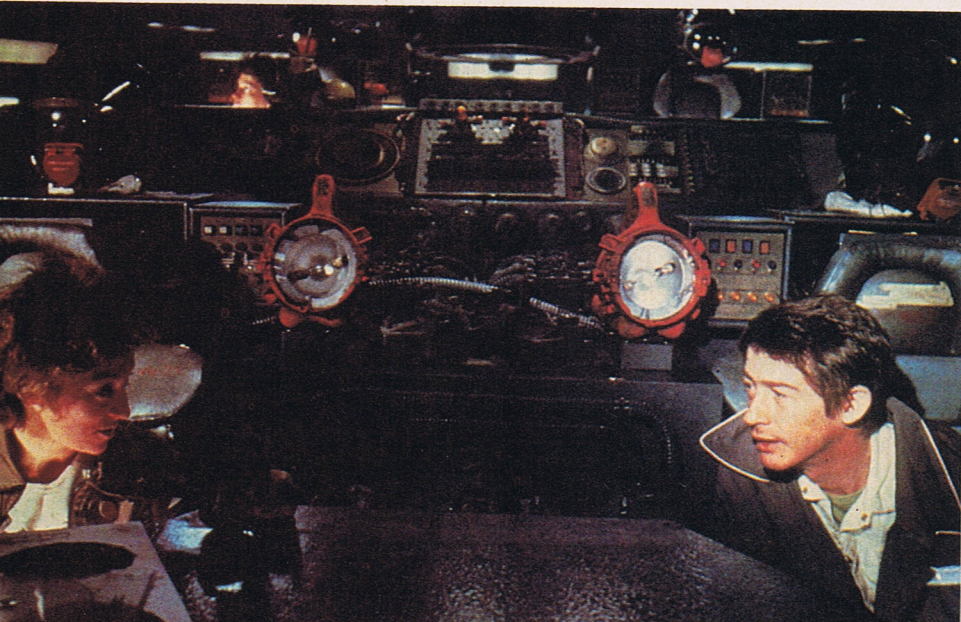
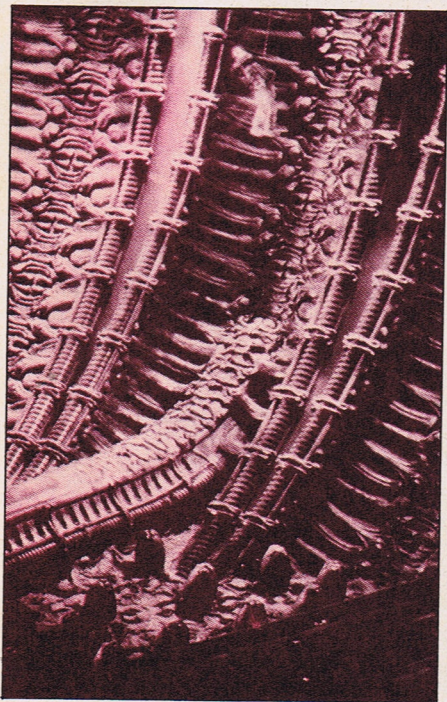
Other licensees intending to cash in on the anticipated clamor for *Alien* merchandise include the Roach Co. (T-shirts), Cooper (Masquerade costumes), Fundimensions (poster sets), HG toys (jigsaw puzzles and an *Alien* mobile) and the Wilker Co. (pajamas).

For the most devoted *Alien* fans, Don Post Studios is planning a limited-edition *Alien* mask—only 500 will be produced, and they will sell for \$500 each.

Problems for the *Nostromo*. Right: Engineers Parker (far right) and Brett both feel cheated out of their share of the ship's bounty. Center left: Kane, in the bowels of the alien ship, is about to discover the pod-like eggs carrying the prelarval beast. Center right: Only Science Officer Ash knows the secret of S.O. #937. Bottom: Lambert and Kane prepare for planetfall.

proached because Fox had not at the time set a budget, and a director had not yet been selected. As it was, a lot of costly preproduction work was abandoned when Scott came in and revised the film's visual approach.

"Originally, O'Bannon wanted Giger for a more limited purpose. His original script had the *Nostromo*'s crew discover a huge pyramid



on the alien planet—Dan was deeply into pyramidology at the time. At the base of the pyramid they would find an inscription, and that's what Dan felt Giger should have designed. At that point the monster was planned as a squid-like creature. The visual conceptions of the alien and its planet that are used in the film were jointly developed by Giger and Ridley."

Whatever the source of the creative ideas behind *Alien*, one thing is sure; people like O'Bannon and Cobb, who previously worked together on *Dark Star*, *Star Wars* and an ill-fated production of *Dune*, have a knowledge of science fiction, and a loyalty to the SF audience, that is rare in Hollywood.

Though all movies might be considered "fantasies" of one sort or another, for Walter Hill, *Alien* is a one-time foray into truly "alien" territory, however successful it proves to be.

★

VISIONS

SF Rising from the Descent of Man

Part II—Through the Gateway to Prehistoric Times

Our backward looks, thanks largely to Darwin, are now split into the separate but related disciplines of physical and cultural (or social) anthropology. The *physical* branch yields such imaginings as encounters with Bigfoot, the illusive Abominable Snowman and *The Creature from the Black Lagoon*; while the *cultural* branch takes us back through primitive societies and into the remote shadows illuminated by Chad Oliver and others clocking the forward march of humanity.

Burroughs' great *Tarzan* represents the end of physical evolution (a fully modern *Homo sapiens*) and the start of cultural growth (as he advances from the intuitive life mode to the conceptual). A single image in the film *2001: A Space Odyssey* symbolizes this same dividing line: when the man-ape first stands erect and exuberantly flings his first invention—a bone used as a tool—into the air . . . and it segues into the ultimate achievement of contemporary man—an orbiting space station. Another film that deals with that twilight zone between physical and cultural anthropology is *One Million B.C.*—with humanity, newly emerged from the caves, pitted against Harryhausen-animated dinosaurs.

Before Darwin (and other evolutionists not so famous), it was assumed that species were immutable—handed down fully developed from the Book of Genesis. In his *Origin of Species*, Darwin insists that each species originated from simpler ancestors, and so on, all the way back to the natural formation of the chemistry of life. Many were outraged by the idea. But many were fascinated. Science-fiction writers took to evolutionary theory and speculated: What if, in isolated areas, things did *not* change?

... Professor Challenger threw up his hands to still the commotion, but the movement alarmed the creature beside him. Its strange shawl unfurled, spread and fluttered as a pair of leathery wings. Its owner grabbed at its legs, but too late to hold it. It had sprung from the perch and was circling slowly around the Queen's Hall with a dry leathery flapping of its 10-foot wings, while a putrid and insidious odor pervaded the room. The cries of the people in the galleries, who were alarmed at the

near approach of those glowing eyes and that murderous beak, excited the creature to a frenzy. Faster and faster it flew, beating against the walls and chandeliers in a blind frenzy of alarm. "The window! For heaven's sake, shut the window!" roared the Professor from the platform, dancing, and wringing his hands in an agony of apprehension . . .

So wrote Sir Arthur Conan Doyle in *The Lost World* (1912), in which archeologists return from a prehistoric plateau with a pterodactyl in tow. That window in Queen's Hall was not closed in time, and out flew the beast—and the inspiration for numerous movies, from silent days on, of Doyle's tale. Out flew, also, the inspiration for *King Kong* and other stories about prehistoric monsters

humans, the fittest is the most perceptive, the most creative, the most rational; for humans deal with their surroundings not by teeth and talons but through the use of tools, which means: their brains. Viewed this broadly, Darwinisms pervade all of science fiction. But the idea seems most focused in the work of Chad Oliver.

Dr. Oliver is professor of anthropology at the University of Texas. His science fiction, from the 50s to the present, romanticizes his professional concerns. Many of his stories reflect a classic situation of social anthropology: when a civilized human enters a primitive tribe and presents the wrong person (say, the witch doctor rather than the chief) with a futuristic tool (say, a steel axe). Oliver would set such a situation on Venus, or in the remote past through time travel.

In *The Winds of Time* (1957), Oliver tells

“Darwin insists that each species originated from simpler ancestors. Science-fiction writers took to evolutionary theory and speculated: What if, in isolated areas, things did not change.”

in New York or Tokyo, or wherever.

Darwin described the mechanism of evolution as *natural selection*. The survival of the fittest. Species inherently unsuited to certain changes in climate and environment died out when those changes occurred. Species whose constitution could accommodate the changes survived. (Darwin did *not* contend that a species needing, say, special coloring to allow it to escape new predators, miraculously set about to transmute—adapt—itsself into a species with that coloring. That idea came to us through unsophisticated textbook and documentary-movie writers, many of whom are still making a good living scripting anthropomorphic wildlife shows for TV.)

H.G. Wells dabbled in *unnatural* selection for *The Island of Dr. Moreau*—in which a scientist hastens and directs the alteration of species as he transmutes beasts into men, through painful and terrifying surgery. The surprise, for Dr. Moreau, was that his beast-men began to think.

The survival of the fittest. Applied to

the story of an Earth insufficiently evolved culturally to assist an alien in preventing intergalactic war. And just a year or so ago, in *Giants in the Dust* (1976), he tells the story of a future culture so accustomed to effortless perfection that it is in danger of losing its will to live. A misfit—a bright, intelligent, unpredictable person—is chosen to lead a group which awakens on an unknown primitive planet, a group in search of the wrong turn their cultural evolution took. The trick: all of them have utterly blank minds; their memories of civilization have been erased. And they're being watched.

The ideas of Darwin have been absorbed and used by every science-fiction writer of modern times. Most writers see the line of human evolution as a continuum, a corridor through time, with today's human standing roughly in the middle. Not only can we look back to the very dawn of life, we can look forward to . . .

Next month: *The Future Evolution of Man.*



King Kong exemplifies the idea of evolution gone wild, a theme often addressed in numerous science-fiction stories and movies.

LASTWORD



To paraphrase the title of this issue's "Star Trek Report," *three years down and the sky's the limit*. Now, I mean that in two different ways, so I'd better explain. These past three years, working on STARLOG, have been the most exciting period of my life; it is a dream come true. I grew up with science fiction—started reading it when I was five years old. That same year my

parents bought a TV set (the first in our apartment building) and I got hooked on *Captain Video*.

During the ensuing three decades I have read and seen more science fiction than I would ever have believed possible. And, apparently, this is only the beginning. In the past couple of years there have been more books published and more major SF films produced than ever before. The "SF fad" has turned into a fact of life. STARLOG has grown with this trend and will continue to do so. We are now the number one SF media magazine in the world and, during the coming year, we will continue to produce issues that make it clear why STARLOG is considered "the source."

Also coming your way during the next six months are at least four major SF productions: United Artists' new 007 space spectacular, *Moonraker*; Disney Studios' largest-budgeted film ever, *The Black Hole*; Paramount's long-awaited *Star Trek—The Motion Picture*; 20th Century-Fox's sequel to *Star Wars*, *The Empire Strikes Back*.

The production costs on any one of these projects would have been enough to fund a half-dozen SF films only 10 years ago. Herein lies the rub. The cost of making an SF film today has gone totally through the roof. Much of this is due to the "let's top *Star Wars*" syndrome, and the effects have been felt on televised SF as well. The first season of *Battlestar Galactica* cost approximately \$1 million per episode hour—more than twice the cost of most other successful TV series. The danger in all this is clear and imminent: the quality of a product is being equated with its cost. If the studios and networks accept this line of reasoning (as they seem to be doing), many top-quality SF projects will never get off the ground.

Compare the two most popular SF films of this past year: *Superman—The Movie* and *Invasion of the Body Snatchers*. The cost of the critically acclaimed *Body Snatchers* was less than one-fifth that of *Superman*; did *Superman* provide five times the entertainment? (This is not a put-down of *Superman*. I've seen it three times and I love it.) I don't want to see the quality of scripts, direction and acting take a back seat to the action and SFX of an SF product.

What we need now is another "boom" period for low-budget films, such as there was in the 50s when many of the SF classics were produced on modest budgets. There are so many fine young, talented filmmakers around now that the best of SF is indeed yet to come. But they must get a chance.

What can we do to ensure this? Be demanding; be outspoken. Science fiction is a multi-million-dollar business now and its audience has clout. SF is here to stay... how good it is depends on the quality we demand from its producers.

Howard Zimmerman

NEXT MONTH



"STAR TREK SPECIAL"

As the December premiere of *Star Trek—The Movie* draws closer, STARLOG takes a closer look behind the scenes of the production.

We start with an in-depth interview with *Trek* production illustrator Mike Minor. Minor not only talks about the upcoming film and his work on the TV series, he relates some fascinating anecdotes about what an art designer creates for a show and how it winds up looking on screen. In addition, Minor has given STARLOG a beautiful painting of the *Enterprise* warping out of orbit which will be fully reproduced in issue #25.

PINBALL ART CONTEST

But that's only the beginning... Bally, the leading manufacturer of pinball machines, has just released their latest creation—*Star Trek* pinball. One of these full-size, professional, 4-player games (worth \$1,800) will be delivered to the 1st prize winner of STARLOG's special pinball art contest. All the rules, official entry form and a list of dozens of exciting *Star Trek* prizes for the runners-up will be announced next issue, along with a fascinating article on famous pinball artists and a preview of some new Bally designs. This is absolutely the most spectacular art contest ever in the wonderful worlds of science fiction and pinball.



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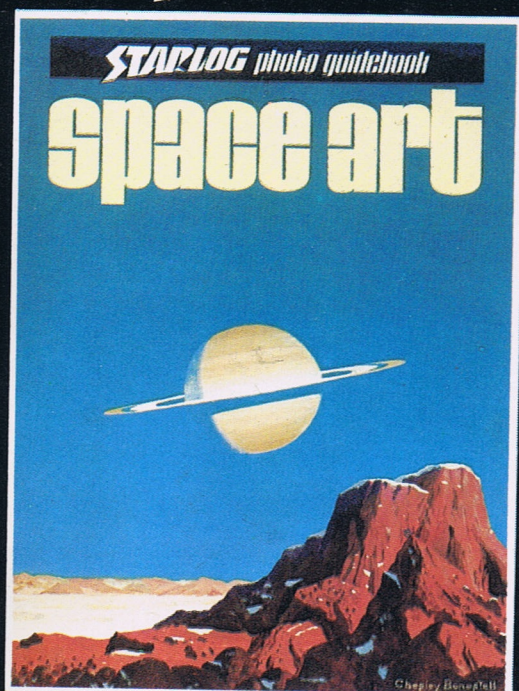
We'll have an interesting look at the secrecy that has surrounded the *Trek* production; an interview with SF luminary Ray Bradbury, who talks about the upcoming TV adaptation of *Martian Chronicles*; an article by miniature FX expert Brick Price on the problems of lighting the scale-model *Enterprise*; an interview with SF sculptor Dale Enzenbacher and full-color reproductions of some of his staggering bronze miniatures. And, to top it off, we'll cover the winners of our first annual Short Film Search.

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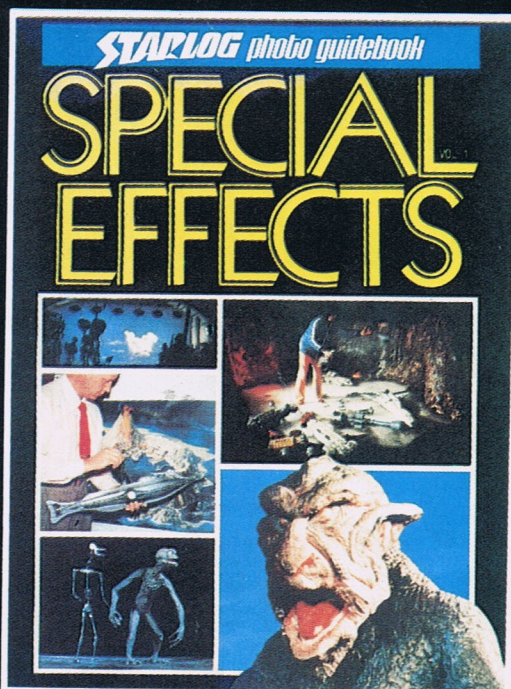
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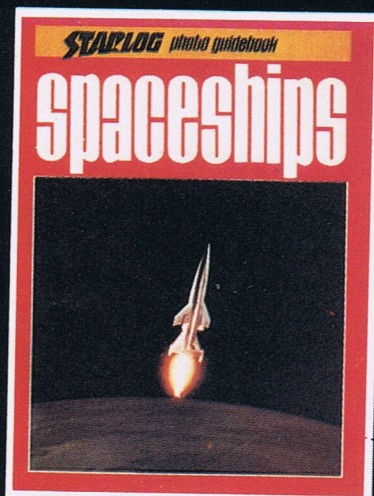


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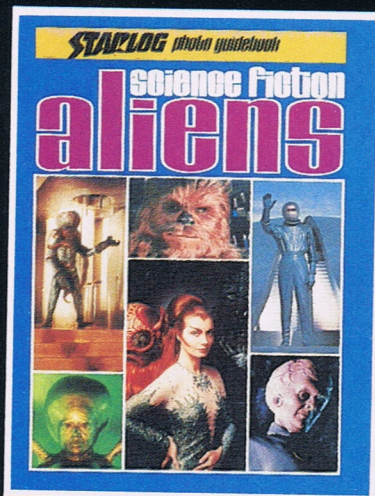
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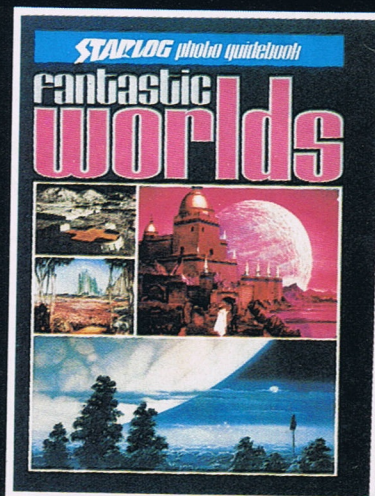
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